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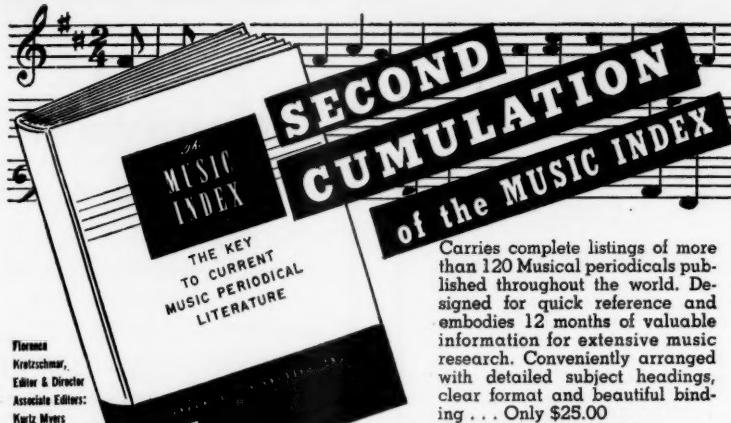
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THE MUSIC REVIEW

VOL. XIII, NO. 1

Edited by GEOFFREY SHARP

CONTENTS

FEBRUARY, 1952

	PAGE
Editorial	1
Ornaments in old Keyboard Music	3
Wagner and Kundry	14
Hindemith's Variations	20
An Analogy of Music and Experience	34
Hallé Concerts 1951-52	41
First Performances	43
Concerts	45
Opera	50
Ballet	53
Film Music	54
Book Reviews	56
Reviews of Music	71
Gramophone Records	76
Correspondence	83

THE MUSIC REVIEW is published in February, May, August and November, on the first of the month. Single copies, 12s. 6d., post 4d., annual subscription, 42s., post free to all parts of the world, from the publishers or obtainable through any bookseller.

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Editorial

ALTHOUGH the average technical quality of recording for the gramophone improves so slowly as to be barely perceptible, there are occasional landmarks which at once assume prominence in our historical perspective. Past examples, all of which have retained their significance, were Columbia's choral excerpts from the Leeds Festival of 1934, Telefunken's pre-war Bayreuth records and, since the war, Holst's *Planets* on His Master's Voice, a number of Decca's *fr* 78s, their introduction of long-playing (LP) into this country eighteen months ago and now a complete version of *Parsifal* made from the Bayreuth performances of last summer.

As readers of this journal will know, the writer has maintained a steady interest in LP, but until now has been able to offer only qualified enthusiasm for the product. Pitch variation, excessive hum, extraneous noises, bad balance, lack of bass and wiry string tone have all proved obstinate faults and no doubt we have not seen the last of them. But in the meantime Decca have given us half-a-dozen really magnificent records of Wagner's consummate masterpiece. The chief merit of the Telefunken Bayreuth records, as readers may remember, was their superb balance; bearing in mind the present association between Telefunken and Decca, we should not be surprised to find a similar excellence in the *Parsifal* set. The engineers have obtained a juster balance in their work than the writer heard in the auditorium: of how few records can this be said, and what vast prospects for improvement in the *general* standard now loom before the various companies. From no other LPs, except these of *Parsifal*, have we yet had real string tone—it has always sounded canned and the violins have possessed an unnatural steely edge; but not here. Of course forty and more first-class violinists tackling a climax well within themselves will always sound better in this kind of music than half the number forcing their tone. No string player, by forcing, can make himself sound like two; he merely transforms what might have been a pleasant, into an unpleasant sound.

This is a composite recording made up from any or all the six performances between 30th July and 25th August. It incorporates certain virtues, particularly in the last act, which were absent from the version given on 10th August¹ and nowhere are we conscious of any kind of patchwork. The recording is, in fact, so good that there is little to say about it. Everyone who saw *Parsifal* at Bayreuth last summer and who has even the slightest interest in recorded music will want to experience for himself Decca's latest and greatest achievement.

As always there is a snag—in this case the price. *Parsifal* plays about 5½ hours and is offered complete for £8 5s. od., in itself surely very fair value

¹ See MR, XII/4: p. 324.

for money. But in addition there is £3 12s. od. purchase tax. In matters of art there can be no country as philistine as dear old England. Let us pay lip service to good music if only to save face, but let us also tax its recorded manifestations because, of course, it would be impossible to except individual classes of merchandise!

Another set of records which might have proved equally exciting is that of Rubbra's fifth Symphony² (His Master's Voice) made by the Hallé Orchestra with Sir John Barbirolli under the auspices of the British Council. This is a fine work by one of the very few genuine symphonists this country has ever produced and one who has had practically no recognition. Readers who decry the absence of true symphonic thought from modern composition will find here a rewarding and permanent source of consolation. Rubbra's third and fourth symphonies may be considered better music, but perhaps we shall be given further records in time, including his orchestration of the Brahms-Handel Variations. The four records, which cost 6s. 9d. each, plus 2s. 11½d. purchase tax, disappoint for two reasons: their technical quality deteriorates catastrophically towards the disc centres and there are a number of minor imperfections in the performance, blemishes which are not intrinsically serious but which could and should have been eliminated by re-recording.

GEOFFREY SHARP

² The composer's own analysis will be found in MR, X/1.

Ornaments in old Keyboard Music

BY

R. BEER

ALMOST every preface to a collection of old keyboard music, in dealing with the question of ornamentation, contains the remark that the graces were introduced to cover up the poverty of tone of instruments such as the lute, the clavichord, the virginals, etc., and that in performance on a modern piano they are better left out, as they destroy the melodic line and burden the structure of the piece with unnecessary elaboration, while increasing the technical difficulties for the performer.

On the other hand, there is the statement by Dannreuther on page xii of the preface to the first volume of his *Musical Ornaments* (Novello) that

"the great number and variety of graces and conventional divisions . . . is only superficially accounted for by a reference to the prevailing taste of the times . . ., or an allusion to the poverty of tone and other supposed defects of the fashionable instruments—the lute and the harpsichord. From a musician's point of view, divisions and graces are part and parcel of musical speech—elements of style, having a common origin".

When opinions differ so widely, it may be well, before taking sides, to consider the context in which these graces occur. A reference to Dannreuther's *Musical Ornaments* shows that although a variety of signs was employed, the same ornaments were in use in Britain and on the continent. However, these embellishments were not used in exactly the same way by the various composers. Until the middle of the seventeenth century details about the execution of the graces are lacking. Dannreuther (*ibid.*, pp. ix, x) says about William Byrd (1543–1623), John Bull (1563–1628), and Orlando Gibbons (1583–1625):

"Like the Italians, Claudio Merulo and the two Gabrieli, they take the trouble to write out their long trills in full, or at least to indicate them with so many notes that there can be no doubt as to when and where a rather short or a prolonged shake is meant. . . . But for the simpler graces, such as short shakes, mordents, beats (short *appoggiatura* from below or above), and the slur or slide, they employ a stenographic sign which amounts to no more than one or two little slanting lines drawn through the stem of the note. These signs are, so far as the writer is aware, the earliest instances of a species of stenography employed to indicate ornaments in music for keyed instruments."

[and .]

W. Barclay Squire and J. A. Fuller-Maitland in the prefaces to the Chester edition of *Benjamin Cosyn's Virginal Book* and the Stainer & Bell edition of *Fourteen Pieces for Keyed Instruments* by William Byrd agree with Dannreuther that the sign means a beat or forefall, i.e. an *appoggiatura* from below, and that the sign indicates a short shake, a mordent, or a trill. They continue:

"Whether in such cases the auxiliary note should be above or below the main note does not seem to be indicated; but in nearly every instance, the character of the phrase will

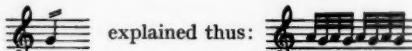
suggest the proper execution of the ornament. . . . It is recommended that the execution of the graces should be as follows:

 should be played  , and  thus  or  ."

This is not very helpful, as anyone knows who has tried to play the music in *Benjamin Cosyn's Virginal Book, Parthenia*, or *My Ladye Nevell's Booke*. However, we are better served by the second half of the seventeenth century, in which there were quite a number of composers who left detailed instructions about the execution of ornaments. Henry Purcell was one of them, and as his music is better known than that of his English contemporaries, it will form the basis of this investigation.

In the preface to the Purcell Society's edition of his works, Vol. VI, p. v, and in that to the Chester edition of the *Original Works for Harpsichord*, W. Barclay Squire quotes the following rules from Purcell's *Choice Collection of Lessons*, published in 1696 (one year after Purcell's death):

"A *shake* is marked thus:



explained thus:



A *beat* is marked thus:



" "



A *plain note and shake* thus:



" "



A *fore fall* marked thus:



" "



A *back fall* marked thus:



" "



The mark for the *turn* thus:



" "



The mark for the *shake turned* thus:



" "



Observe that you always *shake* from the note above, and *beat* from the note or half-note below, according to the key you play in" [i.e. graces are diatonic and shakes generally begin with the upper accessory]; "and for the *plain note and shake*" [i.e. *appoggiatura* and shake], "if it be a note without a point" [i.e. undotted], "you are to hold half the quantity of it plain, and that upon the note above that which is marked and shake the other half, but if it be a note with a point to it" [i.e. a dotted note], "you are to hold all the note plain and shake only the point" [i.e. the *appoggiatura* takes about half the value of the main note; if the main note is dotted, two-thirds].

Among the pieces in this *Choice Collection of Lessons* are eight suites for harpsichord which are particularly suited to our purpose. Each suite consists of three or four movements, and each movement is written for three, occasionally four, parts or voices. The treble is played by the right hand, whereas the other parts, of which one is usually richer than the other(s), are assigned to the left and the right hand. All parts contain ornaments, but the treble is the

most richly embellished. A count of the graces in these eight suites gives the following result:

TABLE I

	-	---	---	~	~	-	-	-	~	~
Note before the embellished note is higher (descending series)	123	—	—	41	2	1	33	1	—	—
Note before the embellished note is the same	52	10	1	31	2	—	—	1	3	—
Note before the embellished note is lower (ascending series)	10	80	9	1	2	50	2	—	1	—
Embellished note is the initial note of a movement or part of a movement ..	—	9	—	—	—	—	—	—	—	—
Total	185	99	10	73	6	51	35	2	4	—

Table I shows that the shake (~) is the main ornament in a descending series of notes, and the beat (---) in an ascending series. When the initial note requires embellishment, Purcell chose the beat (---). The forefall (-) and backfall (~) occur where one would expect to find them, the former almost exclusively in an ascending series of notes and the latter in a descending series. In slow pieces with relatively long notes, Purcell occasionally used a combination of two graces, *viz.* ---. It should not be thought that the forefall (-) is superfluous because it anticipates the first two notes of the beat (---). There is a distinct difference between the length of the notes, the forefall being "short-long", whereas the beat begins with "long-short". [Ex. 4, Orn. 3 and 7.]

Table II shows the ornaments which are used with the final note and with the notes leading to the final note of a movement or part of a movement.

TABLE II

	-	---	~
Embellished note leading to final note ..	15	—	12
Embellished note is the final note ..	—	11	—

The final note of a movement is not preceded, as might have been expected, by a shake turned (~), but either by a shake (-) or a plain note and shake (~). [Ex. 1; Ex. 2, Orn. 7.]

Ex. 1 (H. Purcell, Suite IV, Saraband, last bar.)



The shake turned (⊖) never occurs at the end of a movement or part of a movement, but on a note which leads to the last note of a phrase, the next phrase being somewhat contrasted in nature to the preceding one. [Ex. 2, Orn. 5 and 6.] This practice is much nearer to Couperin's than to Byrd's, who used the shake turned (⊖) both within and at the end of a movement. It should not be thought that the shake on B followed by the two demi-semiquavers A and B [Ex. 2, Orn. 1] is identical with the shake turned. The dot must be taken into account, as will be seen from what is stated below.

Ex. 2 (H. Purcell, Suite IV, Almand, bars 8-8.)



TABLE III

	-	...	—
Dotted note, not tied to the next .. .	135	50	55
Dotted note, tied to the next .. .	3	8	5
Undotted note, not tied to the next .. .	46	44	13
Undotted note, tied to the next .. .	1	7	—

Table III shows that Purcell frequently used ornaments on a note which is not tied to the following one. That is of importance to our enquiry. Dannreuther (*Musical Ornaments*, Vol. I, page 161) quotes J. S. Bach as saying: "Shakes upon a note with a dot stop at or near the dot—a short note following the dot is usually taken somewhat shorter than it is written." Frescobaldi's precept from his preface to the *Toccatas* (*ibid.*, p. 51) expresses something similar: "The last note of a shake . . . is to be held, no matter whether the said note be a quaver or a semiquaver, and so forth." F. Couperin stated at the end of his *L'Art de toucher le Clavecin*: "As regards the other shakes, it is not possible to give specific rules. Some have an *appoggiatura* from above, others are simply short shakes. They may even be cut short, i.e. played with a short breathing space after them (aspiration)." The most explicit of all is C. P. E. Bach in his *Essay on the True Art of Playing Keyboard Instruments*.¹ He said

¹ Transl. and ed. by W. J. Mitchell, publ. by Cassell.

in the General Part on page 79, § 1: "Embellishments connect and enliven tones and impart stress and accent." His examples show what he meant by "connect", *viz.* embellishments connect the notes leading up to the embellished note, not those following it. In fact, he warned players (p. 106, § 20) not to burden a note with a trill when it is tied to a subsequent note. And on page 84, § 21: "Observe especially that embellishments are best applied to those places where a melody is taking shape, as it were, or where its partial, if not complete, meaning or sense has been revealed. Hence, with regard to the latter case, they are found chiefly at half or full closes, *caesuræ*, and *fermatae*." Of the trill he said on page 106, § 20: "Tones will sing on the harpsichord as well as on the clavichord, if they are not detached from each other. . . . It is better to sacrifice a little of the clear flow of a *legato* passage than to disrupt it with trills." And on page 110, § 3: "The short trill joins the preceding note to the decorated one and therefore never appears over detached notes", which implies that there is a slight break after the trill. His views about the mordent were similar. He stated on page 127, § 1: "The mordent is an essential ornament which connects notes, fills them out, and makes them brilliant." Further, on page 129, § 8: "When mordents serve to fill out a note, a small fraction of the original length must remain free of decoration, for the mordent sounds miserable, when like the trill (with closing notes) it speeds directly into the following tone."

All these quotations establish the fact that the note following a short trill (Purcell's shake) or a mordent (Purcell's beat, but without *appoggiatura*) is slightly detached from it. Ornaments were therefore used as indications of articulation² and phrasing, apart from being embellishments. This applies not only to the music of the above mentioned composers but also to the music of Purcell. In his *Choice Collection of Lessons* he made use of the shake (↔), the beat (↔↔), and the plain note and shake (↔) to indicate articulation. [Ex. 2, Orn. 1, 3, 4, 7; Ex. 3, Orn. 1, 2; Ex. 4, Orn. 4.] When Purcell did not wish a phrase to be interrupted, he was careful to tie the notes, where they are the same, or to use a forefall (↔) in an ascending series of notes and a backfall (↔) in a descending. [Ex. 2, Orn. 2; Ex. 4, Orn. 3, 5, 6, 7.] C. P. E. Bach corroborates this: "The *appoggiatura* joins notes smoothly together." (*Op. cit.*, p. 87, § 1.)

This kind of phrasing and articulation takes little account of bar lines. As with Bach "the unaccented notes do not follow but lead up to an accented note. Therefore to play [Bach] rhythmically means accenting not the downbeat but

Ex. 3 (H. Purcell, Suite I, Minuet, bars 9-16.)

² For a definition of articulation, see THE MUSIC REVIEW, Vol. XI, No. 2, p. 100.

Ex. 4 (H. Purcell, Suite II, Almand, bars 25-29.)

the emphatic beat" (*J. S. Bach*, Albert Schweitzer, Vol. I, p. 375). To quote further:

"With him . . . the bar divisions are only external divisions of the themes, the real metre of which cannot as a rule be represented in simple time species. . . . In a Bach theme everything urges forward to a principal accent. Till this comes all is restless, chaotic; when it arrives the tension relaxes, and at one stroke all that went before becomes clear—we understood why the notes had these intervals and these values. The chaos becomes order, the restlessness becomes peace. . . . This of course does not mean that in Bach the thematic accent and the bar accent never coincide. Cases of this kind, however, are more or less accidental."

This applies equally to Henry Purcell, but it must be added that he usually indicated the thematic accent by an ornament, a shake (—) or a beat (—) [Ex. 2, Orn. 2, 3, 4, 7; Ex. 4, Orn. 5] and, when he wished to create a feeling of

Ex. 5 (W. Byrd, Pavan, "The Earl of Salisbury", from *Parthenia*. No. 8 of the Harrow Replicas, Heffer) (Purcell's ornaments above the stave.)

suspense, by a plain note and shake (w) or a beat preceded by a forefall (ww) [Ex. 3, Orn. 1, 2; Ex. 4, Orn. 3, 7]. The question is whether these

No.	Byrd's Ornament	Remarks	Purcell's Ornament
1	=	Initial note	ww
2	=	Ascending series usually requires ww, but I prefer =	=
3	=	Descending series	=
4	=	Ascending series	ww
5	=	Descending series	=
6	=	Descending series	=
7	=	Descending series usually requires =, but inner parts mostly have ww	ww
8	=	Ascending series usually requires ww, but I prefer = as in No. 2	=
9	=	Ascending series	ww
10	=	Descending series	=
11	=	Descending series	=
12	=	Descending series	=
13	=	Ascending series (from G to B to C)	ww
14	=	Descending series	=
15	=	Descending series	=
16	=	Descending series	=
17	=	Ascending series (or: initial note of second part); the preceding B leads into the ornament	ww
18	=	Ascending series	ww
19	=	Ascending series usually requires ww, but the repetition of D sounds dull, I prefer = for the feeling of suspense it creates	=
20	=	Ascending series	ww
21	=	Ascending series	ww
22	=	Ascending series usually requires ww, but the repetition of D sounds dull; I prefer = for the feeling of suspense it creates. See No. 19	=
23	=	The embellished note is the same as the preceding one; a shake is awkward to play and leads to confusion of the parts; therefore ww	ww
24	=	A shake would give the impression of B being in the treble; therefore ww	ww
25	=	Descending series	=
26	=	Descending series	=
27	=	Descending series	=
28	=	Descending series ³	=
29	=	Descending series	=
30	=	Descending series	=
31	=	Descending series in Purcell's music requires =, but Byrd often uses = before the end of a movement	= or =
32	=	Descending series	=

³ Barclay Squire and Fuller-Maitland have replaced the dotted note D by the crotchet D tied to a quaver D in the next bar. This would interfere with the correct articulation of the notes D and E. Moreover, the shake on B (No. 29) has to be taken into account.

principles equally apply to the older masters William Byrd, John Bull, Orlando Gibbons, *etc.*, and whether the ornaments which occur in their music must be interpreted as narrowly as Barclay Squire, Fuller-Maitland, and Dannreuther do. It is proposed to examine William Byrd's pavan *The Earl of Salisbury*, as it is the best known piece of English keyboard music from the early part of the seventeenth century, and to interpret the graces according to the principles deduced from Purcell's music. It must be left to the individual reader to decide whether these ornaments seem out of place in Byrd's music, or not. The embellishments as Byrd wrote them are within the stave; their interpretation, given in Purcell's ornaments, is written above it. For convenience the embellished notes have been numbered. (See pp. 8 and 9.)

It is not claimed that the above interpretation of the graces is the only possible one; indeed, it may be wrong in several details. However, it is claimed that the ornaments are indications of phrasing and articulation. A case in support is ornament No. 3. Byrd himself supplied the evidence in the galliard which follows the pavan and was of course composed on the same subject. Its beginning proves that the G sharp is a more important note than the F sharp and needs to be stressed by a shake and slightly detached from it. Orlando Gibbons' pavan and galliard on the same subject (Nos. XVIII and XIX of *Parthenia*) bear out this contention.

Byrd's pavan is not an isolated example of the use that can be made of Purcell's ornamentation and the principles on which it was based. Many others could be given from the music of composers who lived before and after Purcell. Here are a few chosen at random:

Ex. 6 (Orlando Gibbons, *A Toy*, Benj. Cosyn's Virginal Book, bars 17-25.)
(Purcell's ornaments above the stave.)

Ex. 7 (John Bull, Galliard, Benj. Cosyn's Virginal Book, bars 28-31.)

Ex. 8 (John Blow, Fugue, bars 1-8.)

a) etc.
b) etc.

This fugue is contained in J. A. Fuller-Maitland's edition of harpsichord pieces by John Blow (Chester). The editor has omitted all the graces and articulated the subject of the fugue as under 8b. He added in a footnote: "The first (few) bars of this piece are given . . . as they stand in the MS. (cf. 8a). The crowd of ornamental notes, if transferred to either the pianoforte or organ, would quite obscure the plan of the composition". Ex. 8a shows how the subject of the fugue should be articulated, if the conclusions reached in this article are correct. (Incidentally, if the *appoggiatura* from below on the first note is replaced by Purcell's beat (= w), it will be seen how much more effective an ornament the beat is for the initial note of a piece.)

Ex. 9 (G.F. Handel, Chaconne, bars 1-5; 1st Variation, bars 1-5.)

etc.

1st Variation
Ex. 10 (J.S. Bach, Partita in A minor, Menuett, bars 1-4.) (Bach's ornaments.)

One of the best known of Haydn's sonatas furnishes an example for that composer and illustrates how dependent he was for his keyboard style on the seventeenth century.

Ex. 11 (J. Haydn, Sonata in D, opening of first movement.)



The *appoggiatura* on the first note is the equivalent of Purcell's beat (↔) on an initial note; the short trills are like his shakes (⤓). The unaccented note leads up to the accented.

Ex. 12 (W.A. Mozart, Sonata in C, K. 279, 1st movement, bars 14-16.)



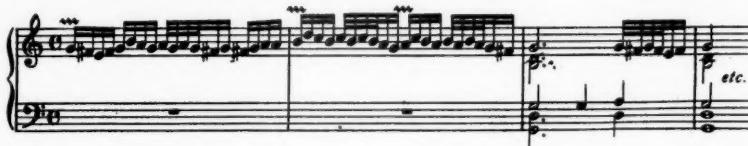
It is frequently found that several versions of the same piece of music are known and that they differ especially in the number of ornaments. A Preludium in G, for instance, occurs both in *Parthenia* and in *Benjamin Cosyn's Virginal Book*, but while there are only four ornaments in the *Parthenia* version, there are twenty-four in the other, in addition to four graces which are written out in both collections. Two of the ornaments indicated by signs in the *Parthenia* version are indications of articulation, and so are a large number of those in *Benjamin Cosyn's Virginal Book*. Might it not be that the composer merely wrote in those graces which he considered essential to the structure of his composition, knowing that the performer would add further embellishments in phrasing and articulating the music? It is more than probable that composers themselves added further grace notes when performing their own compositions; otherwise we cannot explain the statement made by E. H. Fellowes in his book on Orlando Gibbons, that "Gibbons was regarded as the greatest player of his day". Yet, his music in *Parthenia* and *Benjamin Cosyn's Virginal Book* does not seem to require a virtuoso if it is played as it is written; still less if it is stripped of all its ornaments, as in some editions.

The interpretation of ornaments is even more important in a phrase like the following from the opening of Byrd's divisions on the popular song "Goe from my Windoe" (*Cosyn's Virginal Book*, Chester edition).

Ex. 13 (William Byrd, Goe from my Windoe, Benj. Coayn's Virginal Book, bars 1-4.



It does not seem likely that Byrd merely intended the performer to play a few shakes, a slur, and an *acciaccatura* in each of the chords. It is much more likely that he wished those four bars to be treated in the manner of the theme in the opening of Handel's Chaconne (Ex. 9). An Italian contemporary of Byrd, Girolamo Diruta, in "A Dialogue upon the True Way to Play the Organ and Quilled Instruments" (Dannreuther, *Musical Ornaments*, Vol. I, p. 5), showed how to improvise divisions on short subjects of a few notes. Is it taking too great a liberty to suggest that the opening of "Goe from my Windoe" may be treated in the following way? (Purcell's ornaments above the stave):



Much of what has been said in this article is tentative; it is bound to be so, since "details about the execution of the graces are lacking until the middle of the seventeenth century". However, it is hard to believe that the music of those days was as plain as some editors suggest. Divisions made it lively and interesting, and ornaments apart from embellishing the music served a practical purpose, *viz.* to indicate phrasing and articulation. It is for those reasons that the most careful consideration should be given to the interpretation of the graces. It may not be easy in some cases to know how to execute an ornament, but it seems certain that Purcell among other composers can serve as a guide. It may even be possible with his aid to insert further embellishments, after the art of phrasing and articulating in the manner of the old masters has been acquired; or alternatively, he can help those who wish to play the old keyboard music without any ornaments whatever, at least to phrase and articulate correctly.

Wagner and Kundry

BY

AUDREY WILLIAMSON

THE revival of *Parsifal* at Covent Garden has brought once more to our consciousness the problematical figure of Kundry, a character highly dramatic in print, which appears to have defeated in some measure every actress-singer attempting the rôle, and which is greatly underrated as a product of Wagner's genius in consequence. Yet I suggest that in Kundry Wagner, by a quite remarkable merging of dramatic and literary precedents, and insight into the psychological factors better known to a later generation as "schizophrenia", produced the most fascinating and one of the most fully "rounded" of his characters, a tragic figure which like so many great tragic figures of dramatic literature, from Electra to Hamlet, is at once a living human being and a symbol. A character, in fact, in which conflicting elements and suffering are more highly concentrated than in life, yet rooted in human psychology.

This "concentration" is an essential in drama: it was the dramatic, before even the musical artist in Wagner which conceived Kundry, and it is important to study the character primarily from that angle. It may be interesting, too, to note in passing certain details of interpretation, some successful, some less so, in the only stage performance of the part seen in England for many years, that of Kirsten Flagstad.

But let us glance first at some of the precedents which, by conscious and unconscious processes fermenting in Wagner's brain, eventually congealed to form this one "split" yet dramatically integrated personality. In the mediaeval legends which provided Wagner with his material for *Parsifal* there appear two separate figures of Kondrie, the sorceress, and Orgeluse, the seductress. Wagner merged them into one for reasons of dramatic economy as much as character; but the Kundry he formed is more complex even than this. She is not only sorceress and seductress, she is Elisabeth and Venus, woman spiritual and profane. She is also Mary Magdalene, the sinner redeemed, an almost inevitable intruder in this close Christian allegory; and she is also, by a stroke of inspiration, a feminine equivalent of the legendary Ahasuerus, the Wandering Jew, who insulted Christ on His way to the Crucifixion and was doomed to roam the earth (as Wagner's not dissimilar Flying Dutchman roamed the seas) through generations of lives before he found penitence, death and redemption. (Older readers may remember that fine actor, the late Matheson Lang, in a highly romantic play by E. Temple Thurston based on this legend.)

This last metamorphosis of Kundry I have described as an inspiration not only because of the dramatic background it gives the character, but because it is, in fact, extraordinarily suggestive when placed in relationship with the *Parsifal* theme. The fact is it puts Kundry at once on that symbolic plane

which, by its very lack of definition, adds to the fascination and mystery of the character. The symbol here, perhaps, is the rejection of Christ by judaism; it may also represent—more apposite to the mediaeval romance—the clash of Crusader and Saracen. But it is doubtful if Wagner, born dramatist as he is, meant either of these interpretations to hold in any rigid sense. What interested him was Kundry, the protagonist of his morality; and the symbols were useful mainly to heighten the dramatic significance of the character and to create the right atmosphere for the stage action. Atmospherically there is no doubt the Ahasuerus parallel worked magnificently; it brings in the colour of Kundry's Eastern connections, touched on at her first wild entrance with the balsam brought from far Arabia to heal Amfortas' wound, and picturesquely woven into her great seduction scene later when the strange, dishevelled, savage woman of the woods is transformed into the dark-haired enchantress of Klingsor's luxuriant flower garden.

The effect of the Christ-episode in the development of Kundry's character was profound: it made possible, in fact, by a natural linking process, the Magdalene-like transformation of the last scene. By it also Parsifal's psychological attraction for Kundry became at once more complex and more revealing, and it opened up the way for that dramatic idiosyncrasy of the woman—her curse, her torment, and yet one of her most significant characteristics—her demoniac laughter: an echo down the ages of the derisive laughter of Ahasuerus, the mocker of Christ. Kundry's fatal laughter, like her great shrieks of agonized and impotent rebellion under Klingsor's spell (shrieks which bring her nearer than anything in Wagner, except some of Brünnhilde's passages in *Götterdämmerung*, to the great figures of Euripides and Sophocles), is indivisible from her character and her tragedy, something which bursts forth, almost involuntarily, to destroy her at every climax in her life.

It is a part of Wagner's dramatic cunning that these conflicting forces in Kundry do not appear altogether or all at once: the stagecraft by which he builds up the character from so many external sources is carefully used to suggest an enigmatic figure, in which the interest is first awakened through its wild, yet taciturn strangeness, and then deepened more and more as the small revelations "link up". There is hardly any character in Wagner, or indeed in dramatic literature, in which every gesture, action and word is more significant to the whole, and this is all the more so because the actions and words, in the first and last acts, are so few. Wagner in Kundry exercised an acid economy which showed, in fact, the coming of full dramatic maturity after the repetitive splendours of *The Ring*.

This economy, seen especially in her early taciturnity, is of course (since the dramatist and musician in Wagner were all but inseparable) inherent in her music as well as her dialogue. Think only of her opening phrases:—



the notes clipped, non-committal, brusque as the words, the abrupt change of key accentuating the truculence. The creature hates being thanked, we soon find: "*Ich helfe nie*". It is only later that we realize the full impenetrable sadness behind her "*Nie—tu' ich Gutes*" after bringing the water for Parsifal's relief, though Flagstad gave a moving flash of this. We do not know yet that this fear of being thanked is rooted in consciousness of guilt, and that the service to the Knights of the Grail is expiation, although Gurnemanz, himself unknowing, has hinted at it in his tale of Kundry's disappearances at times of disaster, and the music gives us a clue. During Gurnemanz' narration of the woman in whose arms he found the stricken Amfortas, too, the actions of the fierce creature lying like an exhausted animal on the ground are suggestive: "Kundry", writes Wagner in his stage directions, "has frequently turned round in passionate and angry disquiet". Another key to the character, which we cannot as yet grasp (though we sense the mystery) comes after this sad, disclaiming succour of Parsifal when she turns away with her dragging steps and wistful longing for rest and sleep, broken by that sudden cry of trapped fear—"Nein! Nicht schlafen! Grausen fasst mich!"—when for an instant, trembling and beset by nameless horrors, she struggles against the dreaded sleep only to lapse the more sluggishly, a moment afterwards, into it. Here, I think, Flagstad failed us; her wild creature, though doomed and strangely moving, weary and yearning for rest, was not sufficiently torn by this sudden spasm of resistance, hemmed in by terror. The moment passed us by, where in Wagner's printed text it leaps out at us in pity and foreboding.

It is only in the next scene, when we see her, still half-bound in this terrible slumber, delivered, a helpless instrument, into Klingsor's hands to work his devilry, that the full significance of the earlier scene comes to us (and Flagstad here made up in full measure of bitter, resisting anguish for that earlier omission). For the first time we realize that Kundry—bedraggled, sexless Kundry with her snakeskin girdle and unkempt hair—is the same as the lovely seductress in whose arms Gurnemanz had found Amfortas. Wagner's technique, in this whole character as in others of his works, is closely allied to that of Ibsen; the past, and the significance of earlier happenings, come to light gradually, in a form of retrogressive revelation. His use of the technique is at its clumsiest in Gurnemanz' prolonged narration, where we get that old theatrical "dodge" (seen also in a particularly blatant form in act I of *Il Trovatore*, and burlesqued by Sheridan in *The Critic* a century before) by which a character gives necessary information to the audience by recounting it unnecessarily to other characters on the stage. But in the portrayal of Kundry throughout it becomes a superlative, subtle and flexible instrument, the dramatic technique of a master craftsman used both to fashion character and build up tension.

It is, of course, important to realize that Kundry's subjection to Klingsor, the force of evil and enemy of the Knights of the Grail, is not purely external and outside her own volition. Her agonized fight against this subjection is a fight, too, against certain psychological temptations within her own soul, and her failure to combat Klingsor's use of her as an instrument to seduce the Knights springs from this inward spiritual treachery. In Wagner magic is

always an external symbol of hidden or repressed psychological forces; in Kundry no less than in Tristan and Isolde, whose drinking of the "magic" love potion, which they falsely believe to be a draught of death, merely brings to a head the passionate attraction already smouldering beneath the surface, and the key to their outward antagonism. This is why Kundry in the great second act "seduction" scene is no "lovely automaton" (as a critic described the coolly beautiful, recumbent and motionless Flagstad during the singing of the Herzeleide Narration) and why the production of this scene by Tietjen at Covent Garden was a failure in psychology. Kundry here is playing consciously on Parsifal's feelings for his mother and traps him into her arms by suggesting herself as that dead mother's emissary; but the kiss she gives him is equally consciously a kiss of passion, meant to awaken entirely different emotions in the ignorant yet sensitive boy; and the drawing of him into those arms, though innocent and maternal in surface feeling, necessitates at least a certain amount of beckoning gesture and a face turned in entreaty and sympathy towards, not away from, the victim. (The voice itself, like the music, should entice only through the purest sweetness of tone, as Flagstad rightly realized.)

Kundry is, in fact, as her subsequent actions show, deeply attracted by Parsifal on her own account and absolutely outside Klingsor's hold on her; and it is one of Wagner's most revealing strokes of psychology that this attraction is just the attraction which haunts Kundry through the memory of the Christ she had derided. It is the purity in Parsifal, as it was the purity in Christ (of whom Parsifal is an allegorical parallel), which fascinates her; and it is Kundry's curse that while her love can only be awakened by the spiritually pure or ascetic, that love remains bound, for all its spiritual yearning, to the demands of her passionate flesh. In this sense she is not one woman, but all women, as well as Wagner himself; and it was, probably, the feminine streak that exists in almost all great artists that made Wagner so sensitive to these complexities of the female character. For Kundry is not a purely "theatre" creation, and the conflict between sexual and spiritual love in her nature can be paralleled in nineteenth century life by the attraction of the local parson for the womenfolk of his community (as shrewdly and ironically noted by the observant Jane Austen, and parodied in Gilbert's "I was a pale young curate then"), and of the bachelor actor allergic to women for playgoers in our own time.

Kundry's wild inconsistencies in this scene all spring from this psychological conflict and are brilliantly dramatized by Wagner (the dramatization, of course, residing not only in the text but in the chromaticism and violent octave and 2-octave intervals of the music. The fact that the part is composed for a voice of high dramatic soprano and low *mezzo* range gives musical colour to the "split" personality and is probably not accidental). When her kiss, contrary to expectation, not only fails to seduce Parsifal but actually sends him into a kind of mystical trance, suddenly aware of and instinctively repelled by the wiles that had brought Amfortas to his doom, her first reaction is not the anger of the woman scorned (that comes later, a parallel to her bitter derision of the Christ who had similarly rejected her) but of still more passionate admiration.

It is significant of her divided feelings that, with a prophetic glance at the Magdalene-like figure she is to become in the last act (and has already anticipated, in a rough wild guise, as the self-appointed Grail messenger in the first), she begs to be "handmaid" as well as lover and, hailing Parsifal as the Saviour whose return she has long awaited, launches almost simultaneously into a descriptive recollection (the first full revelation of her background which Wagner gives us) of her reviling of Christ, His look of pain and gentle reproof, and her own tormented search for redemption and service.

Unlike the maternal stresses of the Herzeleide story, this narration is undoubtedly not a deliberate snare for Parsifal but absolutely sincere. It is, indeed, the key to the whole theme and character. That is why an intensely passionate and seductive interpretation of Kundry (often demanded by those who have never deeply studied the text) is completely inadequate unless equally balanced, or preferably outweighed, by a sense of spiritual yearning and, ultimately, transfiguration. It is doubtful for this reason if any singer is capable of painting the character in full: a three-quarter or half-length portrait, according to the temperament of the artist, is the most we can hope for. A failure on the seductive side (which was Flagstad's failure) is less important to the whole impression than a failure on the spiritual and pathetic. Ebony curls, a haze of rose pink gauze, an exquisite profile and weaving balletic arm movements around Parsifal's head (a not very happy idea of the producer) were powerless to turn Flagstad into a conscious seductress; the natural balanced sweetness and frankness of disposition inevitably shone through, and one had the impression that if Parsifal had, indeed, responded to her advances this Kundry, deeply shocked, would have turned and fled for her life! But certain other aspects of Kundry's complex nature the singer—being a fine actress within her temperamental range—caught so movingly that the spiritual significance of the character assumed for once its full importance. And at the head of these was this pathos of spiritual longing in the description of the look of Christ—"da traf mich . . . sein Blick"—a parallel to Isolde's remembrance of Tristan's helpless look to which the same singer has given, musically and in facial expression, an equally melting poignancy.

The performance was important in showing how deeply Kundry depends on this strain of mysticism for tragic effect; the great cries of anguish, the bitter laughter, the longing for tears and rest, the flame to anger at the curse which will prevent Parsifal, who has rejected her, from finding the way back to the land of the Grail—these, also fully realized in Flagstad's interpretation, outweigh in the end the element of sensual passion, important though this is for at least a part of the second act.

The calm, dignified, almost speechless Kundry of the third act is a figure drained wholly of passion. A silent onlooker, she is notoriously difficult to portray: Flagstad's way here, presenting a serene expressionless profile against the landscape, the relaxed, unadorned figure of a beauty who has completely "let herself go", was probably the best way. Absolute economy of dramatic technique proves possibly more moving in the end than any fussy attempt to register tearful or pitiful reactions, even in the baptism scene or the drying of

Parsifal's feet with her hair. Flagstad's one tiny, hesitant gesture outside the bare stage action—holding out the bowl of water in succour towards Parsifal, and withdrawing it unquestioningly, without expression, when Gurnemanz rejected it—was touching because of its very simplicity.

Wagner's own dramatic technique with Kundry in this last act is flawless; whereas in act I we have only been told of Kundry's numbed trance, when she was discovered like a corpse by Titurel in the undergrowth, here we see that discovery repeated by Gurnemanz, who, dragging out the cold stiff figure from the bushes, and warming her to life, is struck, as we are, by the change in the wild, unkempt creature. Silently she rises, a calm figure with the tangled black hair combed back neatly, her face, once so rough and tormented, white and placid; and as she moves towards the hut to resume her interrupted work as handmaid there escape from her the two broken words that constitute her sole verbal contribution to the final act:—



The musical echo of her opening "*Nimm du! Balsam . . .*" is striking and characteristic. She has one more moment of human feeling, when she sinks weeping—silently, her face hidden—on the ground at Parsifal's gentle touch of baptism and benediction; when she rises to follow him and Gurnemanz to Montsalvat she is again the handmaid, and in the last scene of the Grail she is merely a dim figure in the background, her eyes fixed tranquilly on Parsifal until she sinks, without even a cry, on the ground in death and release.

It is a tribute to the power with which Wagner has conceived her that speechless, in shadow, she remains a potent figure in our consciousness, and moving to the last. Our last thought is of her, rather than of Parsifal or Amfortas, the living redeemer and redeemed.

Hindemith's Variations

A comparison of early and recent works

BY

WILLIAM HYMANSON

A STUDY of modern works in the form of theme and variations must include those of Paul Hindemith. From his earliest compositions up to the present, covering a period of about thirty-five years, Hindemith has accumulated a comparatively long list of works devoted either wholly or in part to that form. But more important than the length of the list, Hindemith's variations claim attention because of their variety of techniques and the skill with which these techniques are manipulated to conform to the tasks at hand. Before examining the works proper, however, it would be well to mention briefly some of the salient facts in the man's musical development.

Born fifty-six years ago in Hanau, Germany, Hindemith's rise in the musical world was rapid and sure. At first, his reputation centred about uncommon instrumental accomplishments—concertmaster of the Frankfurt Opera Orchestra at the age of 20; later, violist and co-founder of the Amar Quartet. But before long, the prolific outpouring of compositions of the musically virile Hindemith drew attention from all-comers. By the end of the 1920s, he had already published forty-seven *opus* numbers, including operatic works, chamber music, songs, concertos, etc. Many of these publications contain several large works within the one *opus*—as, for example, the six sonatas of Op. 11, or the four sonatas of Op. 25. His strong musical personality, the seemingly inexhaustible reservoir of significant compositions, and the ability to assimilate successfully diverse musical trends of the day soon spread his name beyond his native Germany as the leader of a new German school of music. He came to live in the United States in 1937, eventually acquiring a professorship of music at Yale University, a position he holds to-day.

Much has been written about Hindemith's music, but surprisingly little in the nature of detailed analysis. Hindemith himself has maintained a discreet silence in so far as his own music is concerned, except in speaking of general principles. Two terms, *Gebrauchsmusik* and *Neo-Classicism*, have become almost synonymous with this composer's efforts. The former term, designating music for a specific occasion or function, aptly reflects Hindemith's practical approach to composition, and is well borne out by his numerous works devoted to teaching methods and to instruments ordinarily neglected. The latter term, *Neo-Classicism*, reflects Hindemith's objectivity of style, opposed to the emotionalism of the romantic period, and set in forms which emulate the simplicity and clarity of classical forms.

Hindemith's present-day idiom is the result of a continuous musical development from the time of his very earliest works, under the spell of a late romantic influence. This extremely short early period gave way to a long

series of explorations into many fields of technique—polytonality, atonality, modality, jazz, polyrhythms, and so forth. Structurally complex, these exploratory efforts are nevertheless highly expressive vehicles, always demonstrating the dynamic qualities and individualism of the composer. In his later, more recent years, the mature Hindemith has turned more towards a style of simplicity and economy, always within settings of strong rhythmic character, with melodies of strong, bold lines, and with harmonies of a pungent, free tonality.

The variations of Hindemith, appearing periodically as an important form throughout his long list of compositions, show clearly this definite trend toward simplicity and economy. Particularly through a comparison of early and late works is the trend markedly notable. Accordingly, our attention will centre upon two groups of variations compositions, each from two widely separated periods. The early group will consist of: *Theme and variations* (second movement) from string Quartet, Op. 10 (1919); Sonata for viola and piano, Op. 11, No. 4 (1922); and *Passacaglia* (last movement) from fourth string Quartet, Op. 32 (1924). The late group of variations will be represented by: *Variations* (third movement) from string Quartet in E flat (1944); *Turandot, scherzo* (second movement) from *Symphonic Metamorphosis of themes by Carl Maria von Weber* (1945); and *Theme with four variations or The Four Temperaments*, for piano and strings (1946).

Hindemith's early period variations reveal the young composer's skill in combining the strictest discipline inherent in the form with the greatest freedom in thematic derivations. To the young Hindemith, the theme was mainly a springboard for fanciful transformations often related to the original only through remote similarities. Yet certain basic elements were generally carefully preserved, notably the structure of the theme. A more detailed analysis of the second movement of the Op. 10 Quartet will illustrate these characteristics clearly.

Theme (Gemächtlich, 2-4): The B flat tonality hardly restrains the voices from moving in extremely chromatic and harmonically fluid lines, although the first section concludes on a distinct F cadence. The thirty-one measures encompass a loosely constructed three-part form, with the first part, equal in length to the middle and third parts combined, repeated exactly. Melodically the theme is made up of fairly short motives, the most characteristic of which occur in the first violin part at the very opening (Ex. 1) and at the beginning of the second section (Ex. 2). There are free and chromatic counterpoints in the accompanying voice-parts, with only occasional reference to thematic

Ex.1

Gemächtlich

1st Violin *mp*

Ex.2

1st Violin *p*

material in the lower parts. Some sequences appear, but only abortively or suggestively.

Variation 1 (Ein wenig lebhafter, 2-4): The structure of the theme is followed exactly, the first part being repeated with variation, however. The seemingly new motives, at the beginning of each section (Exs. 3 and 4), are derived from

Ex. 3

Ein wenig lebhafter

1st Violin

Ex. 4

sögernd *un poco accel.*

1st Violin

the head motives of the corresponding parts of the theme, disguising the latter mainly by an entirely new rhythmic scheme. Thus, by elimination of the tone F from Ex. 1, the order of tones in Ex. 3 is clearly derived, with the D to C sharp repeated. The motives of Exs. 2 and 4 are so plainly related as to require no explanation. The same plan of suggested sequences is used for developing these motives, but now there is greater imitation in the voice parts, and the viola is used for a thematic statement of the return in the third part. The tonal scheme includes the semi-cadence on F at the end of the first section and a B flat cadence at the close.

Variation 2 (Capriccioso, 4-8): A definite character change, with faster note-values. The three-part structure is maintained, but without repeating the first part. A chromatic three-measure idea (Ex. 5) is treated in sequences

Ex. 5

Capriccioso

1st Violin

and in statements on new tonalities. The motival relationship between the first measures and the theme is extremely tenuous, there being a vague similarity with the chromatic portions of the theme's motives. However, several passages elsewhere bear some resemblance to the theme's melodic progress, notably at the conclusion of the first part and the beginning of the second. The first violin, almost exclusively, provides the thematic elements, the other instruments supplying an active and freely related accompaniment.

Variation 3 (Breit, 2-4): Another distinct character change, now to a broad style with frequent changes of *tempo*. The three-part structure is suggested by a short interlude which appears at the beginning and, with a change of tonality, at the end of the variation. This interlude contains a clear reference to the head of the theme, in the cello part (Ex. 6), while the main body of the variation is based on several slightly varied statements, in different tonalities and different instruments, of a new motive (Ex. 7) only vaguely related to the theme (it contains a semi-tone opening similar to that of variation 1).

Ex. 6**Ex. 7**

Variation 4 (Im Zeitmass eines langsamens Marsches, 4-4): A definite character change achieved through a new *tempo*, a change of tonality and a continuous pulsating rhythmic treatment. The viola is featured practically throughout the variation on a new melody the beginning of which (Ex. 8)

Ex. 8

is clearly derived from the head of the theme. Besides the pulsating accompaniment, the other voice parts provide a kind of free *obbligato* above the viola. The formal structure of this variation is indefinite, except that the entire viola melody is repeated. The repeat is varied considerably by new counterpoints in the other instruments, including a canon between first violin and viola.

Variation 5 (Langsam und sehr Ausdrucksvooll, 2-4): The rhythmic motion is considerably quieter, and the tonality changes to G sharp minor. The three-part form is again used, the melodic changes of the theme being followed closely, although in free adaptations of the theme's motives. Thus, the opening measures in the first violin (Ex. 9) freely outline the general melodic

Ex. 9

curve of the theme's opening measures. A closer relationship may be seen between the beginning of the new middle section (Ex. 10) and the theme's middle section (Ex. 2).

Ex. 10

A thirteen-measure interlude on an F pedal point follows the last variation, with short, scale-wise figures that are treated in chromatic sequences. The interlude leads into a return to the original theme, restated in its entirety and exactly as it appeared at the beginning, except that the first section is not repeated. A closing *coda-like* section makes use of the head of the theme in ever-shorter motives, concluding on two clear B flat major chords.

From our analysis, we see that Hindemith's early technique adheres closely, with hardly any exceptions, to the principle of a basic structural similarity between the theme and variations. Although the Set analyzed above shows a marked tendency to follow the theme motivally in the corresponding parts of the formal structure, this feature is not the general procedure in all of Hindemith's early variations. Those of the viola and piano Sonata, Op. 11, No. 4, for example, do not, as a rule, contain the two melodic elements of the first and middle sections of the theme.

Another fact to note is the general lack of significance, so far as the variations are concerned, of the theme's harmonies. If, occasionally, the theme's general scheme of tonality is followed in the variation, then only the beginning or end points of sections conform to the original, while the body of the variation is harmonically completely free. This harmonic freedom is even more striking in the *passacaglia* from the Op. 32 Quartet, where the theme, usually in the bass, sometimes disintegrates into fragmentary notes scattered within a welter of passage work (Ex. 11). In addition, the occasional rhythmic dis-

Ex.11 a. Theme; b. Theme's appearance in Variation 6.

a. Cello *pp*

b. Cello *poco f marcato etc.*

placement of the notes of the *passacaglia* theme also allows for entirely new harmonies or tonalities.

With regard to Hindemith's treatment of the melodic elements of the theme, the early variations show a proclivity towards fanciful melodic alterations of short fragments through omission, substitution, or addition of tones, change of note values, etc. Such drastic alterations, together with new rhythmic elements, provide sharp character changes from variation to variation and often present a very indirect or tenuous melodic relationship between variation and theme.

The Op. 11 viola and piano Sonata must be singled out for the interesting position that the variations hold in the formal construction of the entire work. Although there are three distinct movements—*Fantasie*, *Thema mit Variationen*, Finale (*mit Variationen*)—the variations clearly dominate the whole. The short *Fantasie* may be viewed as an improvisatory introduction to the theme and variations which follow without pause. The fourth variation leads, again without pause, into the finale whose new theme begins with three ascending notes similar to the beginning of the variations theme. Within the body of the finale, the continuing order of the variations is then resumed, variations 5, 6 and 7 appearing in alternation with the finale themes. The concluding notes of the composition are a strong statement (*mit aller Kraft*) of the variations theme in a considerably shortened version. Furthermore, the close is in D flat minor, the same key as the variations theme (the *Fantasie*

is in F). It is plain, then, that this Sonata, despite its three movements, is in reality a set of variations, elaborated by a free introduction and by an interjection of new thematic material to offset the concluding variations.

We may now turn to Hindemith's late period, in which, unlike the late variations of other composers, free and fanciful thematic relationships are comparatively infrequent, and instead, the strictest tonal relationships are more often the rule. Hindemith decidedly favours the *cantus firmus* variation, maintaining, on the whole, the exact order of melodic notes in the theme. The following analysis of *The Four Temperaments* will clearly demonstrate Hindemith's method of melodic variation, a method not always followed as consistently as in this composition, but important nevertheless in other late variations. The analysis will be, of necessity, somewhat sketchy, since the grand scope of the variations—the second, third, fourth and fifth movements are variations of the first—includes a multitude of complex and detailed procedures.

Theme: The entire first movement, a composite of several themes, represents the variations theme. There are three distinct sections, each having its own complete form, its own melodic material, and its own *tempo* indication and character. The three sections are as follows.

First Section (Moderato, 4-4): In three-part form, the first part played entirely by the strings, without the piano. An eleven-measure *legato* theme, which we will call Theme A, is stated in the first violin part (Ex. 12). A short second theme (Theme B, Ex. 13), in essentially the same character, is

Ex.12 *Moderato*

1st Violin
Theme A

Ex.13

1st Violin
2nd Violin
Theme B

introduced for a middle section. The second theme is repeated, in sequence, and in a lengthened form, immediately leading back to a considerably shortened Theme A. The first section closes with a short reminder of the middle theme and, without pause, leads directly into the

Second Section (Allegro Assai, 4-4): In a modified two-part form. The first part contains a distinctive, rhythmically active theme (Theme C, Ex. 14),

Ex.14

Piano
(right hand)
Theme C

stated by the piano alone at the latter's very first entrance. At the eleventh measure, an entirely new idea, *scherzando* in character, is introduced by the piano (Theme D, Ex. 15) against a *pizzicato* accompaniment in the strings. The strings then repeat Theme D, after which a short motive (Ex. 16), repeated,

Ex.15

Piano
(in octaves)
Theme D

**Ex.16**

Piano
(in octaves)
Bridge Motive (pp)



serves as a bridge to a restatement of Theme C. The restatement is a half-tone lower than the original, and contains new instrumentation and new counterpoints. The bridge motive of Ex. 16 appears again, leading to a complete restatement of Theme D, slightly extended and similarly varied by transposition, new instrumentation and new counterpoints. A *coda* for this section occurs in the form of two statements of the head of Theme D. The general bi-partite plan of the section, repeated with variation, may be graphically illustrated as: Theme C || Theme D || Theme C (varied) || Theme D (varied) ||. Without pause, we then hear the quietly flowing

Third Section (Moderate, 6-8): In three-part form. A new theme (Theme E, Ex. 17), fourteen measures in length, is played by the solo first violin as part

Ex.17

Moderato

1st Violin
Solo
Theme E



of a solo string quartet. Theme E is then repeated in its entirety, the melody now in the piano with figural variations based on a trilling motive (Ex. 18)

Ex.18

Piano
(in octaves)
(Theme E, repeated)



and a *pizzicato* accompaniment in the strings. A middle part, using only strings, then appears, containing a new fifteen-measure theme (Theme F, Ex. 19) in very much the same lilting character. The three-part form is

Ex.19

1st Violin
Theme F



completed upon the return to Theme E, now shortened and modified. Some similarities or inner relationships may be found among the six themes, as for example the *anacrusis* of Theme F, the third measure of Theme E, and the fourth measure of Theme D. But such relationships seem to be of little significance in the variations that follow, except that they help to bind together, in a vague and suggestive manner, the three basic sections which are so opposed to each other in character and mood.

First Variation—Melancholic (Slow, 9–8): The entire second movement mirrors the first in form and in melodic material. The same melodic lines appear, practically note-for-note, without transposition and with very few changed or interpolated notes. Only at some of the bridges does Hindemith stray to some notable degree from the order of notes of the first movement's melodic lines, but even in these bridges, the motives used are clearly derived from the original. Rhythmically and harmonically, however, the themes undergo radical alterations, thus changing their character completely in accord with the programmatic plan suggested by the name heading the movement. Thus, we will dispense with following, verbally, the exact procedure from section to section, and instead list the examples of new transformations of the already cited material (see Exs. 20 to 26, inclusive):

Ex.20

Slow

Piano

Theme A

Ex.21

Solo Violin

Piano

Theme B

Ex.22

Presto

1st Violin
(Strings in 8ve lower)

Theme C

Ex.23

1st Violin

Theme D

Ex.24

1st Violin

Bridge Motive (Strings)

Ex.25

1st Violin
(Viola 8ve lower)

Piano

Theme E

Ex. 26

1st Violin
(2nd Vln. and Vla.
one lower)

Piano

Theme F



A comparison between each of these transformations and its corresponding earlier form will show clearly the plan of melodic variation. Only in the transformed Theme F do we see any serious divergence from the original order of notes. Here, a short one-measure interlude (the second measure of Ex. 26), being a repetition of the closing tones of the preceding (transformed) Theme E, is alternated with the notes of Theme F.

Second Variation—Sanguine (Waltz, 3-4): The third movement follows the same principle of melodic variation through new rhythmic values, this time, however, maintaining the same waltz rhythm and the same *tempo* through all three sections. The themes now take the following forms, each one in a new transposition (Ex. 27 to 32, inclusive):

Ex. 27

Piano
(in octaves)

Theme A

**Ex. 28**

Violins 1st
2nd

Theme B

**Ex. 29**

1st Violin
Theme C

**Ex. 30**

1st Violin
Theme D

**Ex. 31**

1st Violin
Theme E

**Ex. 32**

Violins
and Viola
(in *sharps*)

Theme F



There are, in this movement, several divergences from the simple melodic procedure of copying an exact succession of notes. Thus, Theme A, besides containing several interpolated and altered notes, is repeated only in part instead of completely as in the first movement. Theme B, in its new version,

is now only the initial impetus for a long, developmental middle part, as compared to the extremely short middle part of the original. Theme C contains a few altered notes, such as the raised third. Between themes C and D, unlike the original (which contains no interlude here), occurs a long, free interlude borrowing liberally from the motives of Theme C. After Theme D we hear a similarly lengthy interlude. Furthermore, themes C and D are not repeated according to the plan of the first movement's second section. And so on, with similar changes for the remainder of the movement.

Third Variation—Phlegmatic (Moderate, 4-4): Again the melodies are rhythmically transformed. There are a few simple divergences from the original melodic notes, but, unlike the preceding movement, the divergences are negligible compared to the almost exact mirror of the first movement, including the resumption of character change from section to section. With the exception of themes C and D, which are now transposed up a minor second, the themes appear untransposed. The new versions are as follows (Exs. 33 to 38, inclusive):

Ex. 33

Moderate
 Solo Strings
 (in 8ves)
 Theme A

Ex. 34

Solo String Quartet
 Theme B

Ex. 35

Piano
 (upper part)
 Theme C

Allegretto

Ex. 36

Solo
 1st Violin
 Theme D

Piano

Ex. 37

Solo 1st Violin
 (Solo Viola & cello below)
 Theme E

Ex. 38

Solo
 1st Violin
 Theme F

In form, each section follows the plan of the first movement, with the single exception that the repeat of Theme E is now exact instead of varied.

Fourth Variation—Choleric (Vivace, 4-4): The last movement maintains the distinct character changes of the three main sections. Theme A is played in a vigorous new version, broken up into short sections between which we hear free chordal figures (Ex. 39)—a kind of variation technique reminiscent

Ex.39

of the Bach chorale variations. Theme B appears in an *adagio* setting, embellishing the B to C sharp in the first part, yet remarkably like the original (Ex. 40):

Ex.40

Theme A is restated, but partly transposed, with new instrumentations, and with several other changes. The plan of stating themes C and D with varied repetitions—as in the second section of the first movement—is carefully preserved; but now, while Theme C follows the tonal pattern of the original (Ex. 41), Theme D is completely disguised in a new version (Ex. 42) and only vaguely outlines the melodic curve of its prototype.

Ex.41

Ex.42

Themes E and F then follow, fairly consistently in parallel with the first movement, although both are transposed down a minor third (Exs. 43 and 44).

Ex.43

Ex. 44

Strings
Theme F



When Theme E returns to complete the three-part form of the third section, it appears not only in a new transposition, but also in an entirely different rhythmic version (Ex. 45). Motives taken from the head of this last version then build up steadily to a forceful close.

Ex. 45

Viola and Cello
(in 8ves)
Theme E



Hindemith's *The Four Temperaments* is a work which offers many points of interest. But it is of especial note in that it demonstrates how a modern composer may turn, almost exclusively, to the old *cantus firmus* device for his variation technique. One almost feels Hindemith's concern over the inviolability of the order of notes in the theme's melody. Yet, in spite of the simple relationships between the original melody and its new versions, sharply contrasting character changes are provided by the radically changed rhythms and harmonies and by the changing instrumentation. The freshness and newness of each new setting can easily deceive the listener into the belief that the thematic material is new, yet with that slight touch of familiarity that delicately binds the whole together.

A similarly simple *cantus firmus* treatment is even more strikingly illustrated in the *Turandot* movement of Hindemith's *Symphonic Metamorphosis*. For the greatest portion of this movement, the melody remains completely intact, not even suffering rhythmic alterations. Seven consecutive and uninterrupted statements of the melody occur after the initial statement in a kind of giant *ostinato*. Each successive appearance of the melody builds up dynamically, with added instruments and added accompanying figures until the full orchestra arrives at a *fortissimo*. A short bridge brings the dynamic level down to *pianissimo* for the beginning of the *fugato* variation which follows. The *fugato* is based on a three-measure theme derived directly from the head of the melody. Another bridge leads into the next variation which also consists of seven consecutive and uninterrupted statements, this time of only the first half of the theme and all in the bass—again an *ostinato* treatment. The *coda*, too, is based on an *ostinato* figure, consisting of the first four notes of the melody. During the entire movement the original melody remains undisguised, either in whole or in part, each statement or half-statement occurring without transposition, except the *fugato* where we naturally expect some alteration.

Of course, the *Turandot* is very special in effect, this kind of *ostinato* treatment lending considerable support to the simplicity and oriental flavour

of the movement. Nevertheless, as a variation technique, *Turandot* illustrates an extremely strict type, different, for example, from the embroidered *passacaglia* theme of the Op. 32 Quartet.

The variations movement of the string Quartet in E flat (1943) is also, in the main, based on the *cantus firmus* treatment. Of the four variations, the first and third make use of the same type of rhythmic transformation of the theme's melody as occurs in *The Four Temperaments*. In the first variation the new rhythmic version suffers sudden octave displacements and also alternates, in extremely short sections, from instrument to instrument. The third variation, on the other hand, presents the theme as a continuous line in a single instrument, with fairly even and slow movement. Variation four starts with a rapidly running figure which embellishes the notes of the theme, now separated by many interpolations. However, when the theme returns to complete the three-part form of the fourth variation, it appears again undisguised and continuous, with some slight rhythmic alterations to fit the new setting. Of all four variations, only the second resorts to the free style, starting with a new rhythmic figure that is clearly derived from the head of the theme, but then fancifully developing the new motive with only vaguely suggestive resemblance to the theme.

Thus, the variations of Hindemith's late period are primarily a modern manifestation of the oldest variation technique—the *cantus firmus* treatment. Usually, the term *cantus firmus* variation brings to mind such devices as figural embellishments, or new counterpoints against restatements of the theme. Hindemith, on the other hand, employs these devices only moderately, rather preferring, through entirely new rhythmic values, to transform the same notes of the melody into seemingly new melodies. Yet free melodic derivations, in the style of the free variation technique, make their appearance at odd intervals and at well-placed positions within the whole scheme, thus supplying a new element of interest and variety.

In some respects the variations of both the early and the late periods present striking similarities. In both periods, no matter what the melodic or motival relationships to the theme may be, the variations, with hardly any exceptions, adhere to the formal structure of the theme. In addition, the variations of both periods remain unbound by the original harmonic background, except for occasional relationships of tonalities. Both the melody and the form of the theme, then, supply the unifying elements of the Hindemith Variation.

On the other hand, a marked difference between the two periods lies in the degree of emphasis placed upon the free type of variation. In the early period, the free techniques are the rule; in the late period they are the exception. When we use the term "free variation" with reference to Hindemith's technique, we must understand that the freedom pertains to all elements except formal structure, in view of what has been pointed out already. Hindemith's free variation may then be characterized as one of free melodic derivations, or of an extremely tenuous melodic relationship with the theme. It is the frequency of this type of free variation in the early, and its comparatively rare appearance

in the late period that provides the basic difference between the variation technique of the early and late Hindemith.

In addition to the purely free variation, the handling of the *ostinato* variation provides a further manifestation of this change to simpler techniques. Thus, the *passacaglia* theme of the early period may suffer rhythmic displacement as well as elaborately embellishing figurations, while the comparable variations of the late period show a propensity towards a more or less exact repetition of the theme, in strict *ostinato* style.

This tendency towards strictness, simplicity and economy of ideas in the recent works of Hindemith can be viewed only as a tribute to the man's dynamic musical personality. For, with such simple tools that hold within themselves the closest restrictions, he is able to mould compositions of imaginative and unusual variety, and of a surging expressiveness that holds the listener in unfailing interest.

WORKS CONTAINING VARIATIONS

- String Quartet, Op. 10 (1919).
Sonata, Op. 11, No. 4, for viola and piano (1922).
Sonata, Op. 11, No. 5, for viola alone (1923).
Das Marienleben, Op. 27, for soprano and piano (1924).
String Quartet IV, Op. 32 (1924).
Kammermusik No. 5, Op. 36, No. 4, concerto for viola and chamber orchestra (1925).
Cardillac, Op. 39, opera (*passacaglia* and variations) (1926).
Concert Music, Op. 41, for wind instrument orchestra (1927).
Concert Music, Op. 49, for piano, brass and two harps (1930).
Philharmonic Concert, variations for orchestra (1932).
Der Schwanendreher, concerto for viola and small orchestra (1937).
Sonata for cor anglais and piano (1942).
String Quartet in E flat (1944).
Symphonic Metamorphosis of Themes by Carl Maria von Weber (1945).
Theme and Four Variations (The Four Temperaments), for piano and strings (1946).
A Frog He Went A'courting, variations for cello.

An Analogy of Music and Experience

BY

VICTOR BENNETT

FRANZ KAFKA achieved his place in modern literature by elaborating this riddle, that whereas our social and individual lives are highly organized and subject to minute rules, the meaning and purpose of life is a question which finds little agreement, and, in fact, commands insufficient interest. A similar state of affairs exists in the department of music. Every day music is produced, enjoyed and discussed, but why we have music and what it does for us are questions which we largely ignore, and even when we do not ignore them they lead to acute differences of opinion. Now, if we have anything of Kafka in us, we must protest that this ought not to be. Music, like life itself, is organized, but organized for what? Is it possible to make any progress towards a satisfactory answer?

Let us postulate first of all that listening to music, when properly done, which may be less often than not, leads on our part to a kind of sympathetic contemplation. The music touches sense and consciousness together, and passively we allow it to create within us a double effect involving the ear and the mind. This preliminary observation, of course, leaves untouched the question of what kind of thing music provides for us to contemplate. Keeping still to safe observations, we notice that each sound we hear possesses a natural beauty of its own which must afford pleasure. Nevertheless the basic element of music is not a single sound, but a single interval of sound. Two sounds, calling each to each, is the atom of musical composition, though admittedly that atom may be split and resolve into submusical elements. The interval, created by two notes, brings movement into music, and movement is the essence of musical experience. Music abhors still life. The simplest composition to which we attend consists of an organized arrangement of intervals and throbbing through those intervals is the movement which forms the essential part of what we contemplate. We respond to the music with a kind of inward, joyful exercise. The intervals that are arranged perpendicularly in what we call chords impress us with suppressed motion or tension, and the intervals that are arranged horizontally in what we call melody impress us with motion in release, for tension is congealed motion and motion is tension made fluid. Thus, the most obvious answer to the question proposed is that in listening to music we contemplate an abstract display of movement made manifest through the natural beauty of sound. Furthermore, we see that these movements are made coherent and therefore pleasant by that grading of the notes employed which we recognize in the key and which was formerly recognized in the mode. This device does us the service of focussing the movement and of providing it with a dialectic of repulsion and attraction. The keynote forms a mean from which the line of sound wanders and to which it returns, and in watching the demonstration of these inherent principles of

motion, with their involutions and evolutions, their adventures and recall, their breathless revolts and reconciliations, the human understanding becomes interested and happy.

The experience may be compared to the refreshment which the mind discovers in certain phases of mathematics, in geometry especially, wherein certain abstract figures, clean from the dross of mundane particulars, show a functional purity and an obedience to law surpassing what is common in our complex and imperfect affairs. This is how the mind would like to envisage everything and here it recaptures its lost serenity and its hopes of mastering the mass of world-*data* by which it is too often threatened with suffocation. It is to be supposed that music holds such a boon for disenchanted minds, and though a closer examination would reveal that music is rooted in disorder as well as in order, and that there is much music that is not for puny constitutions, order and repose is normally the end at which music aims. At any rate, for abstract purity music has no rival among the arts. It is so finely removed from the world of ordinary experience and so attractive in its gymnastics that the mind seems to find there what it was made for and comes to worship the perfection of method with which the music fulfils itself. For the mind naturally demands of its universe laws and observances that will render all things harmonious, but in this regard ordinary experience provides not a few disappointments.

Many thoughtful persons would be prepared to end the discussion here, and to favour a re-opening of it only for the purpose of elaborating what has already been said. They would consider that the heart of the matter had been touched. Indeed, there is little to be said against the view that has been expressed. It is possible, however, that music contains a further purpose for lack of which our present picture is incomplete. This possibility may be suggested by the suspicion that, little as we grudge the mathematician his peculiar pleasures, those pleasures do not really compare with those of the musician. We notice that mathematicians and musicians do not, as a rule, recognize the affinity we have attributed to them. More disturbing, however, is an idea we meet so often in discussion of music that we cannot ignore it. Let Browning express it for us.

What? Those lesser thirds so plaintive, sixths
diminished sigh on sigh,
Told them something? Those suspensions, those
solutions—"Must we die?"
Those commiserating sevenths—"Life might
last! We can but try!"*

It is worth noting that the poet is not speaking of the music of one of his romantic contemporaries, but music taken from a more discreet age than his own, and he is conscious of so many witnesses to support him that he does not stay to convince us that the music indeed "told them something". We may, if we will, ascribe his paraphrases of the music to poetic licence, but we can hardly take exception to his choice of adjectives, remarkable as they are.

* *A Toccata of Galuppi's.*

Those *plaintive* lesser thirds, those *commiserating* sevenths are just right. Browning usually knew what he was talking about and not least when he talked of music, and in this poem he brings us to the edge of a great mystery. Beyond that athleticism of sound, with its order and beauty, that we have found to characterize the art of music, does there not lie an unknown hinterland from which issue cryptic messages of deeper import to ourselves? Such a belief has found tentative expression in thousands of instances, but has seemed to defy rationalization. How can the music, stripped of words and lacking the pictorial quality, how can it tell us something? If it did, what is that something? The difficulty comes to this. On the one hand, it would be rash to deny that music contains a message, for the evidence that it does, if vague, is also abundant. On the other hand, it is almost as rash to affirm so without one's being able to interpret or account for the meaning. In this unsatisfactory position the matter rests, and it is from here that we must leave the safe ground we have covered, if any progress is to be made.

There are some who are shocked by any unqualified declaration that music contains a meaning and they will meet us defiantly with a demand for a *précis* or even a paraphrase of a Beethoven quartet. Naturally we cannot travel as far or as fast as that, and there are cogent reasons for thinking that such a feat is of its nature impossible. Any advances that can be made for a long while to come must be confined to suggestions defining the grammar of musical expression.

It is helpful, in the first place, to take a glance at any musical score. There we find the music in a visual form. Unfortunately, musical notation, serviceable as it is as a practical system, contains a number of artificial devices which prevent it from being a true graph of what we hear. While a score may be easily read by a musician, what actually appears on the page only roughly conforms to the shape of the music. In one very elementary respect, however, it is exactly correct. It reveals that music is a thing of two dimensions. These two dimensions are time and pitch. Music comprehends the scale in the perpendicular dimension, the notes fluctuating between pitches of varying altitude. From this source come the sounds that make music manifest. Time is the other dimension, the score representing this horizontally, and we see how the time element is divided up into bars and beats across the page. It is from this dimension that we get the sense of movement in music. The vertical dimension of pitch could only give us sounds locked together in harmonious tension. Time allows them to scatter and flow forward in an extended form. Now this two-dimensional view afforded by the printed page is true to the nature of music, and we have to take a fresh look at it, because neither the science of acoustics nor the study of harmony has encouraged us to see music in this way.

The Time dimension can be grasped easily enough, but the Sound dimension needs further remark. It is not simply a second dimension. It contains within itself a radical difference from Time. A note is high or low according to the frequency of its physical vibrations, and the Sound dimension thus ascends from notes of low vitality to those of high vitality. On the contrary

the Time dimension is uniform in its nature, no matter how far forward it moves. It contains no feature of increasing vitality. In fact, there is nothing in nature with which the Sound dimension of music can be adequately compared. Perhaps the nearest useful image is that of a fountain. It is true that in a fountain the greatest energy belongs at the bottom of the column of water and the energy decreases as it mounts into the air, which is the opposite of what is happening in the scale, but by an optical illusion the water appears most powerful where it spreads out at the top and begins to fall. With this reservation the dimension of musical sound may only be compared to a fountain. It changes as it mounts, achieving greater and greater vitality as it proceeds.

Within this simple but peculiar framework, music takes its form, but we are not going to consider any particular form it may take. If music has the power to represent something out of life, it must do so by *imitating* life. It must copy from nature as a picture copies, though it is not to be expected that it will copy the same sort of thing, because it operates in entirely different terms. The next question therefore is this. Is our experience of life bounded by dimensions comparable to those of music? Is our existence cast within a similar framework?

Let us take the easier part first. Of course Time, which determines the movement of music, also determines our ordinary experience. In everyday life Time may be measured in a different way than the conventions of music allow, but substantially the Time element in music and the Time element in life are exactly the same thing. We may see too how our experience of Time regulates the movement of life from which we cannot escape. Nothing in the universe is still, and we are not still. Movement is the signature of life and stillness the signature of death. Time for us is the medium by which change is revealed to our awareness. Our conclusion here lies clear. In the Time dimension of music we find not a mere analogy of one element of our existence, but part of the very theatre of life itself.

The Sound dimension of music with its soaring, fountain-like effect, presents us with something more problematical. To what this can be compared within ourselves is not obvious. In forming a true conception of what this dimension was like, we had to close our textbooks of acoustics and harmony and take a fresh view of the subject. If we are to find a counterpart to the Sound dimension in the field of human experience, we will have to close our textbooks of psychology, for we shall not find it therein, and take a fresh view of ourselves. Moreover, we must advance quite candidly into the field of hypothesis.

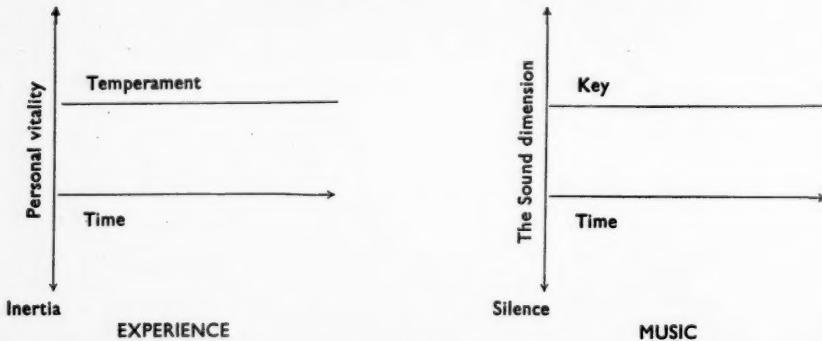
In speaking of the ascending "vitality" of the dimension of musical pitch, we used a word that suggests a connection with ourselves. Vitality denotes something that is an intimate principle of our own being. Let us see if an analogy may be drawn between the vitality of sound and the vitality of the human being. Three remarks may first be made:—

- (i) Human beings live at a certain level of vitality or intensity. That intensity is greater than that which characterizes the animal or plant creation.

- (2) Human beings do not all live at the same level of intensity. Some are more earnest or more excitable than others.
- (3) Any one human being does not live all the time at the same level of earnestness or excitement. He may surpass his ordinary mood or fall below it. (I once heard a young lady say, with perfect appropriateness, "This is one of my G string days".)

Having regard to these points, we may suppose that our personal vitality at any given moment is pitched upon a scale of life-energy which, starting from the point of inertia, mounts upward in a way comparable to the range of musical sound. Our temperament determines roughly that pitch of vitality at which we enact our lives. We have a characteristic altitude of psychological energy from which we diverge and to which we return, as the key in music holds the waywardness of the composition in focus.

A diagram may summarize this analogy.



That our analogy is not far-fetched is borne out by the effect upon us of a tune played at different octaves. Played in the middle of the keyboard, a tune impresses us with its natural significance. It meets us at our own level. But the same tune played two octaves higher, while preserving its general character, grants to us in addition a feeling of high spirits. We seem to be lifted up by it to a more excited state, and we find in this a peculiar combination of the pleasing and the painful; pleasing because the experience is more intense, painful because we have left behind our customary level of appreciation. On the other hand, if the tune is transferred to the bass, the physical depression of the music brings about a corresponding psychological depression in ourselves. The tune now speaks to us with an intonation of gloom. All along the keyboard there is a correspondence, infallible in its effect, between the pitch of a note and the psychological reaction it causes. The middle of the keyboard affords us a sense of sobriety, but our appreciation also comprehends the mood of exhilaration which the higher notes insist upon and the mood of dejection stubbornly asserted by the bass.

One of those scriptural phrases that throw light upon matters other than theology occurs where Jesus said that He came to give men "life and life

more abundantly". Of life, it is possible to have more or to have less. To have more is to live with happiness and an intensity that points upward to the sublime. To have less is to be acquainted with sadness and a lowered vitality that sinks towards the ultimate of death. And this is to imply that there is an ascending scale of vitality upon which our psychological experience is pitched and up and down which we move according as we are exercised by circumstances. Such a conception offers a fair enough analogy with the Sound-stream which is one of the two dimensions in which music takes its rise.

If our analogy is tenable, we have still to draw out its implications before we can envisage, even dimly, the kinds of things that music can represent. Musical activity consists of alterations in pitch and time, and so whatever it represents will be a movement of some kind. Stillness is an absolute which music can suggest by approximating to it but cannot achieve except in its own defeat. In tracing these kinds of movement represented in music, we should not overlook Locomotion, pure and simple. All music has a gait of one kind or another and gives us basically the sense of a physical movement from place to place. This physical movement may be as fluent as the passage of a bird, as impeded as a man on crutches, as deliberate as the tread of a sentry, or as wayward as the steps of a young child, but infallibly music imparts to us the sense of some going forth, and this in a strictly physical sense. Although in the imagination of the hearer, this locomotion may include the movements of non-living matter as well as the travel of human or animal bodies, the bias of the musical imagination may well be towards recognizing human movements, but it is as well for the moment to stipulate that physical movements of some kind are implied.

Locomotion is one of the principal types of musical expression, but it is rarely, if ever, found to be the sole expression of a work. This is because it becomes manifest chiefly through the Time dimension with its concomitant devices of beat and rhythm, and does not need to employ any variation in the dimension of pitch. By the accompanying variations of sound, however, that is by melody and harmony, the expression of locomotion comes to co-exist with another type of movement, as though the total musical expression were in two layers, and this added expression imports into the music a type of movement less objective, more interior to ourselves. For it is from the movements of melody and harmony that we gain that sense of passion which Browning and so many others have found in music. Those plaintive thirds and commiserating sevenths take their character from the correspondences between the changes of vitality in musical sound and the variations of vital energy in psychological life. Our emotions are made up of intervals with their appropriate stresses. We have our normal pitch of contentment, safety and sanity, but are continually strained out of it by disappointments, fears and excitements which set up chords of conflict within us. Not that all our emotions are negative. The prospect of enjoying a greater felicity, the love of adventure, the desire of progress, while disturbing our customary psychological pitch, may set up chords within us that we find inspiring. Through

the dimension of pitch the movements of music thus surprise us by echoing the inmost conversation of our passions. The joys and the sorrows, the hopes and the fears which are born out of our own conflicts stand mysteriously before us detached, purged and transfigured.

We have seen that Time and pitch are the inclusive dimensions in which music takes its form. We have seen that human experience is also conditioned by Time and that its emotional displacements occur upon a scale of vital energy which is analogous to pitch. In musical entertainment we derive a sense of physical movement from its Time dimension accompanied by a sense of emotion from its dimension of pitch, the structure of the music being assimilated to the structure of our awareness of life. The two layers of expression are joined together by no mere convention, however. It is quite natural for us to associate physical action with emotional stress. In the process of living the experience of emotion most often demands physical action of an expressive or remedial nature, and from this natural conjunction we may find our third heading for the kinds of movement which music represents. The combination of interior emotion with outward action gives us Drama. We do not mean, of course, that a symphony can be compared with any exactitude to a tragedy. The language of music remains withdrawn and unparticularized, though in opera at least music and drama consort on some terms of amity. But in wordless music too the suggestion of physical movement accompanying emotional alterations gives us the stuff of drama, if not its embodiment. Some music is more dramatic than other, but we are now so trained to look for the dramatic element in what we hear that the old distinction between "absolute" and "programme" music has been rendered obsolete.

If music is to keep for us a secret personal significance, it must continue to spell through variations of pitch our changes of emotion and through Time a physical activity, and these two elements will always create in our minds the same sense of emergency and of purpose that in the drama we find incarnate, but in music supernaturalized.

Hallé Concerts 1951-52

BY

JOHN BOULTON

MANCHESTER now has a concert hall appropriate both to the claims of its citizens that this is a musical city and to the status accorded to its resident orchestra. It was to be expected that the rebuilt Free Trade Hall would not please everyone and it does not. It does not suit those who regard a well-equipped bar as wasted space; who would have a small auditorium and wider passages; who have no sympathy with South Bank decorative ideas; who regard music as other than the first function of the new hall; and a lot more foolish folk, including those who like their music soft-edged and muffled simply because they have got used to it that way from inefficient gramophones and wireless sets and unsuitable halls. By any concert hall standards this building is a great credit to those responsible. By comparison with what was there before, including the old Free Trade Hall, it is more than a success; it is the difference between going to concerts only because life without music is impossible, and concert going for pleasure.

The 1951-52 season opened with a Festival to mark the orchestra's return to its traditional home. The invited orchestras were: Hamburg Radio Symphony Orchestra under their own conductor, Schmidt-Isserstedt, the Concertgebouw Orchestra under van Beinum, and the BBC Symphony Orchestra under Sargent. The resulting series of nine consecutive concerts was the first real opportunity we have had in Manchester for measuring the resident orchestra against anything in its own class since it was reconstituted by Barbirolli eight years ago. For the first time too in its present brilliant era, the orchestra was heard at full strength, with some eleven new strings and quadruple woodwind.

The outcome was tantalizing in the extreme. What is one to say of an orchestra which, at the opening concert, gave a performance of the *Meistersinger* overture far, far short of even ordinary standards, and one of *Symphonie Fantastique* which revealed playing of unsurpassed and unsurpassable beauty? Of an orchestra which, to close the Festival, played some Mozart with a charm and a felicity the very mirror images of integrity and fine training, and then wreaked utter, wholesale ruin on Beethoven's ninth Symphony? With the home orchestra employed in the pursuit of these vagaries, the visitors from abroad scored heavily. But they too had their misses, and comparison of Hallé performances with anything played by the other orchestras does not really help to resolve the paradoxes posed by Sir John and his colleagues. The lesson of comparative listening during this Festival is surely that, *at their best*, the Hallé players were easily the equal of both the Dutch and German orchestras which, in spite of imperfections, *never once* played nearly as badly as did the home orchestra at its near worst. What is at the root of this inconsistency? We believe two things. First, the Hallé string playing *as a whole* lacks precision. The quality of the leading players is well known and one knows, too, of the great care with which Barbirolli, himself a player, takes rehearsals; this criticism is thus not directed towards any one section of the strings. It is our frank belief that Sir John's beat is all too easily misread by any and all the leading desks and that the back desks are uncertain and tentative because of the divided counsels implicit in what goes on around them. Secondly, the brass, including horns, is not sufficiently disciplined in the control of tone. This defect is allied to the joyful flamboyance of trombone and trumpet attack clearly encouraged, which, when it comes off, is often a matter of breath-taking beauty. But frequently, because of it, the balance of orchestral sonorities is thrown out with the speed and impact and lasting effects of shock. The brass players are technically first-rate, and, now quintupled, horns have improved tremendously in recent seasons and are as good, in chording and phrasing, as any to be heard. But time and time again, in recent concerts, the horns have failed to get through in *tutti*s.

Now the inequalities of Hallé performances are not so anarchic as might appear; there is a kind of rough pattern which, as the seasons go by, emerges thus: In any romantic music, from Weber to Strauss, from Berlioz to Bartók, from Debussy to the great contemporaries, we can expect a fine performance and often get a superb one. Works which call for a chamber orchestra, from Bach to Mozart, are often beautifully done. But the voice of Beethoven speaks to us often in tortured accents. Brahms is made ever to stammer an undecided argument between Romance and Reason. And here we have it: when the orchestra can be led by Sir John along the shining paths of great romance, they glorify his genius for getting to the heart of music. When members of the orchestra exercise, at his feet, their craft in intimate concert with each other, it is to provide a true *sonata a duo* from him and them. But when tight design is all, with the pros and cons of musical polemic depending upon the discourse of massed strings, a work will sometimes fall apart before our very ears *because the taut lines of pure design do not emerge*.

Of the things we heard between the opening and the close, not all was worthy of a festival, in origin or in quality. Unhappily this journal was not present for Sir Malcolm Sargent's *Planets*; but Manchester left him and the BBC Symphony Orchestra in no doubt as to their welcome. Outstanding with the Hallé's Berlioz and in addition to those good things the Editor has spoken of elsewhere, were van Beinum's Bach (Suite No. 3 in D) and Bartók (Concerto for Orchestra), Barbirolli's *Prague* Symphony and Schmidt-Isserstedt's fine rendering of the Concerto for double string orchestra by Tippett. Of soloists and their accompaniments, again the Hallé scored in a sensitive partnership with William Primrose who played the solo in Walton's viola Concerto at heights revealingly above all others heard before in the work. Malczynski gave the newly imported piano its maiden outing in Liszt's Concerto No. 2. A romantic, wet-eyed lady said his playing ravished; with the future of our virgin instrument in mind we thought raped a better word for his ferocious effort. It is possible that Flagstad sang the *Five Poems* of Wagner and also the *Liebestod* music divinely. We do not know because we could not hear; van Beinum's handling of the sharp-edged Concertgebouw armament was tasteless to bedlamite extremes. Perhaps he made the wrong guess at what the hall would take.

Since the Festival, Manchester has scarcely had time to settle down to its new hall and an enlarged orchestra. We understand that eleven new strings are permanent, as are five horns, but that quadrupled wood-wind can only be used for some of the concerts. We hope this means on every occasion when they are needed. The forty-nine concerts to be given cover programmes of solidly satisfying fare, unexceptional but for one magnificent gesture: all six symphonies of Vaughan Williams. The world knows how Barbirolli piled greatness on greatness in early performances of number six. To that we can now add a magnificent performance of the *London* which, to one listener, really emerged as great music for the first time. Another interesting event has been Falla's *El Amor Brujo* performed complete. The singer was Marina de Gabarain, whose charming mezzo proved too small for music played with fire and tenderness by full orchestra. Maurice Handford has played Strauss' jejeune and happy horn Concerto, Op. 11, with much grace and insight, but (shades of the section which he leads!) far too little tone. The late defection of a visiting soloist permitted us again to hear George Alexander play Childe Harold to the orchestra's zanies and brigands. How Berlioz in his excellence does live on in Manchester. If, again, we did not hear much of the solo viola, we did hear the true doctrine of that great Frenchman, as always with this orchestra.

A final word on the hall. Neither listeners nor the orchestra have yet grown used to its bright resonance, nor charted its acoustic depths and shallows. Perhaps those performers we did not hear clearly and those from whom we heard too much, have some excuses for merely doing their best and, sitting in the seat awarded to MR, well under the new balcony, we think we too might be in part excused if we found, frequently, their best not good enough.

*First Performances**

Searle: piano Sonata. Fricker: *Concertante* for cor anglais and strings, Op. 13.
Malcolm Arnold: (a) 1st string Quartet; (b) 1st Symphony.

WHEN all is said, much remains to be done; but while by no means all has yet been said in commemoration of Schönberg, a major composition has already appeared upon the scene which may well prove a deed: a living obituary. Though written for the 140th anniversary of Liszt's birth and paying tribute to Liszt's metamorphoses of themes as well as to his unpreceded one-movement forms, Humphrey Searle's piano Sonata (1951) is at the same time, in fact yet more intensely, a Schönberg memorial. He conceived it while his mind reacted to Schönberg's death, and the homage it pays to the master expresses itself not only in its twelve-tone methods, but also in its particular single-movement structure as well as even thematically. It all started with Schönberg's (official) first string Quartet, Op. 7 in D minor (1904-5). The composer resumed its formal principle of a two-faced build, indivisibly continuous from one point of view and strongly sectional, in fact several-movement-like from another, in his *Chamber Symphony*, Op. 9 in E major (1906). He there refined and, partly with the help of the new texture, tightened up the symphonic outline of the D minor Quartet to a degree that made the work a classical model of a new kind of sonata-form which telescopes the traditional movements of a symphonic scheme into one. Both the continuous symphony that constitutes the central act of *Wozzeck* and the present piano Sonata, while ultimately harking back to Schönberg's D minor Quartet, are the direct descendants of the 1st *Chamber Symphony*: they are siblings, that is to say, for the Searle does not show any filial relation to Berg's symphony. The latter retains, though strongly modifies, the five-sectional scheme of the *Chamber Symphony* rather than the four-movement scheme of the D minor Quartet to whose rondo-formed finale, however, it reverts. Considered superficially, the Berg symphony and the Searle Sonata share the feature of two scherzi, while both the 1st Schönberg Quartet and the 1st *Chamber Symphony* have only one. But Berg's two scherzi (the Ländler and the waltz) are really parts of one big scherzo movement in two principal sections and three (or, strictly speaking, two and a half) trios; whereas Searle's two scherzi, occurring as they do as the 1st section's middle part and the 3rd section's opening part respectively, assume together with the central *andante* (2nd section) the formal significance of *thematic episodes interpolated between the normal constituent parts of a sonata structure: the same significance, basically, as that of the scherzo and adagio in Schönberg's Chamber Symphony*. A short comparison will make this relation clear:—

SCHÖNBERG, *Chamber Symphony*

- I. Exposition
- II. Scherzo
- III. Development
- IV. "Adagio Movement"
- V. (Finale:) Recapitulation
Coda.

SEARLE, *Piano Sonata*

- 1st Section: Exposition
- Scherzo I
- Development
- 2nd Section: *Andante*
- 3rd Section: Scherzo II
- Recapitulation
- Coda.*

It will be seen that not only the first scherzo, but also the pivoting *andante* (in ternary form, founded on the work's inverted basic motif) correspond exactly to their opposite "movements" in the Schönberg, i.e. the scherzo and slow "movement" respectively, while in Searle's different formal and textural proportions and in the circumstances of

* See also *Private Recitals at Morley College* on p. 45.

his thematic evolution, the second scherzo (a *presto* like the first) is an absolutely necessary counterpart to the first, the symmetry (which pervades the whole composition) expressing itself even in the texture or (as it were) *tessitura* or "lie" of either "movement": scherzo I limits itself to the bottom of the piano, scherzo II to the top. For the rest, it is significant to observe that the Sonata avails itself of the same phrase from Schönberg's *Chamber Symphony* as does Berg's *Wozzeck* (Ex. 4 in November's *First Performances* article)—and no doubt equally unconsciously. But our observations should not, indeed cannot create the impression that the Sonata is derivative: even our bare outline above shows what original use Searle has made of Schönberg's novel form. The style, too, is very individual: a particular brand of "mitigated" dodecaphonism which (again, it is true, after Schönberg) seems to include diatonic implications with formal functions; the basic motif, in fact, which opens and closes the work, creates the impression of a D flat (major) tonality with flat 6th: D flat down to F down to A natural. The pianism of the work is superb, and though its texture seemed to me to exhibit essentially the same defects as that of Searle's *Poem* for 22 strings (whereon, admittedly, I speak from experience of the score rather than of performance, whereas I have not seen the music of the Sonata), namely, overburdened climaxes, the piece remains a very important contribution to the development of the piano's and of Humphrey Searle's music alike. Somewhat surprisingly, Fricker's *Concertante* plays an equally honourable rôle in the process of the composer's maturation. Unlike Searle, he is not a habitual twelve-tone composer, and painful experience has taught one that people's occasional dodecaphonic excursions make things at once too easy and too difficult for them, so that the result tends to be worse than bad, i.e. nil. But then the trouble about Experience is that it concerns itself with experiences rather than with their exact determinants. Like Seiber, Fricker is, first, a great talent, and secondly a creative character whom the twelve-tone technique can (if it wants to and he wants it to) meet half-way and lead by the straightest path to where he wanted to go anyway. Or so, at any rate, it seems in aural view of this composition which is marked by a richness of clearly defined content, a unity and stylistic consistency and, hence, unambiguous comprehensibility which I have not previously been able to observe in the composer's work. Malcolm Arnold's string Quartet, too, manifests certain leanings towards Schönberg, both methodically and, again doubtless unintentionally, in its adoption of a thematic unit from the *Ode to Napoleon* which also reappears in Seiber's *Ulysses*, i.e. in the symmetrical tone-row of the (quasi-) scherzo's (No. 3's) main, fugal section, though in this instance it seems that the composer has arrived at a similar result to Schönberg without necessarily remembering the *Ode*, but by developing his thought from the same atonal premises as Schönberg (for details of my view, see "THE MUSIC REVIEW'S Festival Issue" in the current number of *Music Survey*). Artistically, Arnold's Quartet is nowise recommended; whereas his Symphony (1949) definitely is. To Paul Hamburger's review of the work in the November issue (*The Cheltenham Festival*) I would, however, add this: I am not altogether taken (in) by his sly if unintentional apologetics on the first two movements which make so many virtues out of omitting un-necessities that what for Arnold is the essential thought has to be very essential indeed if you don't want to find yourself reflecting—there's only one thing worse than much ado about nothing, and that is suppressing much ado about nothing: suppressions can't help making a lot of ado on their own account. A doctor-friend of mine once said to a melancholic patient: "Don't make yourself so small; you aren't all that big". But as far as the last movement—the fugue developing into the ditty—is concerned, I humbly join hands with Hamburger (see his remarks) in paying admiring respect to a great talent, for here is something really quite new—which is what always counts in art, and counts doubly at this late time of our music's day.

H. K.

Concerts

PRIVATE RECITALS AT MORLEY COLLEGE

ON 21st October, 11th November and 2nd December, Morley College presented a series of private concerts under the optimistic title *New English Songs*. The place of action was the uninspiring Holst Room where, however, a remarkably individual clock provided fascinating entertainment when the platform didn't. That the clock hung obliquely on the wall would not in itself have been of sufficient interest to engage the critic's undivided attention, but in addition, the lower (Roman) numbers were printed upside down—a more original composition than—

Three Songs¹ by John Raynor (b. 1909), i.e. "Lelant" (1946), "I sowed the seeds of love" (1950) and "My grief on the sea" (1950), the last two not audibly maturer than the first; *Two Songs¹* by Michael Rose (b. 1926), i.e. "So by my singing am I comforted" (1949) and "Now would I fain some merthe's make" (1950); the impossible *Theme with Variations* for piano, Op. 40, by the over-rated* Carl Nielsen, whose music is eminently suitable for the Third Programme; *Four Songs¹* by John Gardner (b. 1917), i.e. "A slumber did my spirit seal" (1948) (which, like Michael Rose's first, shows Britten's influence to no particular advantage), "Wild geese" (1939), "A widow bird sate mourning for her love" (1939) (with a *non sequitur* for a too extended postlude), and fourth, "And did those feet in ancient time" (1951) (with abrupt changes in the level of the harmonic norm); as well as *Three Songs* by Roger Fiske (b. 1910), i.e. Walter de la Mare's "Miss Cherry" (1949)¹ and "Done for" (1949),¹ and Thomas Hardy's "Weathers" (1941). To the indulgent ear, at least one of each group exhibited talent; but to the impatient, most of the songs showed the stifling of talent by the British vocal (particularly folkloristic) tradition, which can prove a refreshing bath if you don't drown in it, and even steel you if, half-drowned, you are afterwards able to bask in the Continental sun.

Karl Rankl's *Five Songs¹* from Op. 9, on the other hand—"Mater dolorosa" (1942), "To blossoms" (1942), "Times" (1941), "For a dead kitten" (1941), and "Where lies the land" (1942)—seemed to show the symptoms of slight but chronic *continentalitis* (not so much a hereditary disease as the disease of overpowering heritage); they were as English as the above-listed English songs were new: except for *The Rake's Progress* and of course *A Survivor from Warsaw*, English words have never been set to so un-English a music. Not that this circumstance would in itself matter in the least; but the Austrian tradition, particularly the chunk from Brahms to the earlier Schönberg (whose pupil Rankl was: Schönberg entrusted him with the difficult task of completing the instrumentation of the *Jakobsleiter*) seems too heavy for Rankl's stomach. At the same time, his songs are characterized by the formal conscience and wide harmonic view so typical of the gifted Schönberg pupil, and there are valuable ideas too, though their treatment is not sufficiently sustained by inspiration.

Another, the most popular Schönberg pupil had his Op. 1, the piano Sonata in B minor, performed before a highly appreciative audience which should have been told, however, that Berg composed this astonishing piece in 1908, giving a fair preview of both his genius-like talent and its never-ceasing dependence on musical father figures. It is highly instructive to compare what he achieved in this instrumental form at the age of 23 with what he didn't in his four songs of the following year: they are not half as mature nor as enlightening about his musical personality.

Mátyás Seiber, an indirect pupil of (among others) Schönberg, conducted the Dorian Singers in his excellent six "Yugoslav Folk Songs", but yet more interesting were the two songs¹ he composed for the broadcast performance of Louis MacNeice's *Faust* translation—puzzling sounds for an audience that did not know their purpose. The

¹ First performed at this series.

* Mr. Keller is, of course, entitled to his opinion [ED.].

first, "There was a king in Thule", proved a completely diatonic exercise, approaching self-negation, in classical and even pre-classical style; while the second, the spinning-wheel song "My peace is gone", though at bottom equally archaic, progressed to more "advanced", romantic and in particular Schubertian principles without, however, submitting to actual *pastiche*. It welcomes, incidentally, one or two surprising English intrusions, including a Scots snap on "never", which word admittedly asks for it. The songs are a captivating experiment; and I submit I am using the word in its only meaningful musical sense. When a composer who is worth his title says something new or newly anew, he does not "experiment": he has to say it and says it and has no alternative. The possibility of an alternative, however, is of the essence of an "experiment". When, on the other hand, the same composer says something old or expresses his own thought in what for him is an old manner—that is where he employs procedures on the chance of success, where he "tries". When newly creating, he cannot of course be sure of his success either, but if he fails then, he had, at his particular juncture, no chance to succeed. Seiber's experiment, let it be added, seems entirely successful, if slightly disconcerting (probably owing to a lack of flexibility on the part of the listener who, after all, has to imitate the composer's experiment in the process of absorption).

Anthony Milner's (b. 1925) cantata *Salutatio Angelica*¹ (1948!) for mezzo-soprano, chorus and a typical chamber orchestra of thirteen players, introduced us to an unmistakable individual talent with all the awkwardness of immature individuality, while Howard Ferguson's *Discovery*¹ (1951), specially written for this series and consisting of five Denton Welch songs—"Dreams melting", "The freedom of the city", "Babylon", "Jane Allen", and "Discovery" itself—offered mature competence if not much else: a relief after a great deal of clumsiness.

The last of the three programmes had to be considerably and rather painfully altered owing to various illnesses, the only remaining first (London) performance being that of Wilfrid Mellers' song cycle *Some of Gravity, Some of Mirth* (1951) for soprano and piano, which comprised a dirge, "Timor mortis conturbat me" (anon., fifteenth century), a rondeau, "Now welcom somer" (Chaucer), a scherzoid song of the greatest formal and textural perfection, "Joly Jankin" (anon., fifteenth century), an "Elegy in time of plague": "Fair Summer droops" (Nashe), and a concluding rondeau, "O the month of May!" (Dekker). Altogether, the work proffered the most completely satisfying of the series' new English songs. Somewhat surprisingly, Mellers, too, has grown receptive to Britten's influence which, in the case of such a developed and discriminating composer, seems to prove entirely beneficial.

As performers, Monica Sinclair (mezzo), John Gardner (piano), Ilse Wolf (Schubert songs), Wilfrid Mellers, and his soprano wife Pauline Lewis, distinguished themselves and, in their musical collaboration, one another.

H. K.

MANCHESTER AND LONDON

ONE'S natural enthusiasm at the re-opening of the Free Trade Hall was more than a little tempered, on 18th November, by the very marked decline in the standard of the Hallé Orchestra. There can be no excuse for ragged wind entries, unless it be that Sir John's beat is insufficiently precise; and in the matter of string players who do not choose to, or cannot pull their weight, any orchestra is the better for their room than for their company. Another sign of slovenliness, and one I should have thought directly contrary to Barbirolli's principles, was a series of untidy chord endings; it is just as important for bows to come off the strings together as it is to secure uniformity of attack, even though the latter may be the more obviously impressive. To a staunch admirer of Barbirolli's magnificent work in rebuilding the Hallé over a period of years this strange and unhappy fall from grace was depressing indeed. Much as Covent Garden has benefited from Sir John's recent visits, it seems that the Hallé Society has been at least an equivalent

¹ First performed at this series.

loser. No one is superhuman; Sir John must decide where his main interest lies and not weaken his great powers by their dispersal over too wide a field.

The present shortcomings of the Hallé Orchestra were mercilessly pin-pointed on the two following evenings by the Hamburg Radio Symphony Orchestra under the direction of Hans Schmidt-Isserstedt. This Orchestra employs 18 first violins and 16 seconds, only a slight numerical superiority over the Hallé's 16 and 14; but the pronounced superiority of their string tone is due to the quality of all their players, and music critics, of course, always take more stock of back desks than of section leaders. If the strings formed their principal glory, there was no noticeable weakness in any other department, except possibly the first oboe whose tone seemed at times to cut across rather than blend with that of his colleagues: a shortcoming which was considerably mitigated by the players' frequent exchange of parts—a thoroughly sound continental practice obstinately opposed by English players, one can presume only on the score of professional snobbery. Particularly impressive was the solid wall of viola tone, the extreme reliability of the eight horns and above all the fine tone and brilliant virtuosity of the leader, Erich Röhn. But it must not be thought that the parts were greater than the whole which was integrated with consistent skill and penetrating musicianship by Hans Schmidt-Isserstedt. Any natural musician—and one had only to listen and watch for a very short time to realize how fully Schmidt-Isserstedt earns the description—any natural musician with the benefit of Muck, Nikisch and Weingartner as early "influences" in his professional career could hardly fail to achieve a measure of greatness as an orchestral conductor, but we in our tight little island, so carefully shielded from external contingencies whether beneficial or otherwise, could not be expected to foretell the extent of it, though in truth more of my colleagues have shown unprofessional enthusiasm than I would have dared to expect. The Manchester performances included Tippett's Concerto for double string orchestra, the Liszt A major piano Concerto with Malcuzynski and Brahms' second Symphony, followed the next evening by Beethoven's second Symphony, the more popular of Boccherini's two B flat cello concerti with Artur Tröster and *Ein Heldenleben*. If the Boccherini had nothing to recommend it—and even Casals was never able to arouse much enthusiasm for it—the Brahms Symphony was presented whole and unblemished, with a wealth of subsidiary detail that I had previously regarded as Furtwängler's special preserve; the Beethoven was taut, precise and beautifully balanced; the Liszt was thrown off with exemplary gusto and Tippett's double Concerto, which we already knew to be a very clever exercise, was shown to have the makings of a piece of music, though not even Schmidt-Isserstedt could camouflage the weakness of the finale. The Boccherini apart, all this had been interesting, exhilarating or impressive according to one's background, taste and point-of-view. But it was left to *Heldenleben* to prove the sterling reliability and exceptional *finesse* of this Hamburg ensemble. It has the class of the Berlin Philharmonic of fifteen years ago and maintains a standard which British orchestras have not approached since the finest days of the London Philharmonic. It is in a sense gratifying that we British were to some extent involved in the formation of the Hamburg Radio Symphony Orchestra. Can we not now set about making just one symphony orchestra of our own its equivalent in both quality and size?

For their first concert in the Royal Festival Hall the Hamburg Orchestra repeated Tippett's double Concerto and *Ein Heldenleben*, prefaced by a tidy, stylish performance of the *Haffner* Symphony. On 30th November there was broadcast Schmidt-Isserstedt's interpretation of the Brahms C minor Symphony—and this work will not play itself—which must have established it once and for all in the minds of those who listened as a true bulwark of the European symphonic tradition. Lesser men have realized that its centre of gravity lies in the finale, but few that I have heard have built the edifice with so meticulous a regard for proper proportions or so scrupulous an eye and ear for inner detail. Their final concert consisted of the Haydn Symphony No. 88 in G, the *Concert Music* for strings and brass by Hindemith and the *Eroica* Symphony. If the latter sounded a lesser work than the Brahms C minor, and it did, that must be attributed to Schmidt-Isserstedt's perspective and cannot be argued here. Hindemith's two fine

movements for strings and brass, played with great verve and precision, formed the outstanding feature of the evening.

There has been some sign in professional quarters of recognition that our orchestras, all of them, fall short of what we have been privileged to hear from this young Hamburg Orchestra under its exceptionally gifted conductor. There are a number of reasons for this unhappy state of affairs, but none that could not be overcome or set aside if a diligent, determined and sustained attempt were made to put our orchestral house in order. We need fewer orchestras than we now have, but those we retain must be enlarged and their quality must be improved. We must also set aside our traditional shopkeeper's approach to music and take to heart the late Sir Henry Wood's *dictum* that music must not be asked to pay. It is futile for the Arts Council, or any other body entrusted with the distribution of public funds, to proceed on the much overworked principle of fair shares for all. This half-baked catch phrase, which looks so attractively democratic at first sight, has been shown to encourage chronic mediocrity and barely relieved idleness; it will not need much more of these two devastating commodities to wreck our orchestral music-making altogether. I have seen and heard the Hamburg Orchestra in rehearsal and also a number of British orchestras: if I were to elaborate the comparison we should not be flattered by it.

Support from public funds is essential for the modern symphony orchestra, but it must be selective and generous rather than universal and parsimonious as at present. One can see that difficulty might arise through civil servants being unable to differentiate between the deserving and the undeserving—but they could always consult G. N. S.

HINDEMITH'S PIANO CONCERTO

If, like A. K. Holland in *The Liverpool Daily Post* after a performance of the *Konzertmusik* for brass and strings, we are puzzled to think what must have been the actual genesis in thought of most of Hindemith's music,* we can usually find a clue in the problems which any particular work solves, its solution of questions of balance and orchestral deployment, its contrapuntal handling of themes. The piano Concerto of 1945, first played in this country by Mewton-Wood and the Liverpool Philharmonic Orchestra under Hugo Rignold, has no such clear technical premises by which the listener can guide himself. There is little extended polyphony, no lengthy development of themes, little opposition of solo to orchestra: instead, the first movement is built out of contrasted themes which reach a *scherzando* more energetic than jolly. The only connection between these themes is the fact that each features the interval of a fourth, but only the *scherzando* episode has a real melodic appeal.

The second movement has a definite and attractive melodic line which is decorated by the orchestra: again, there is no development, only a contrasted middle section in a dotted rhythm with something of the flavour of an eighteenth-century *grave*, after which soloist and orchestra exchange rôles. This is a gracious and conciliatory movement, and its chorale-like ornamentation and orchestral comment are rich and significant. The third movement, entitled "medley", has five short sections; the more boisterous of these, a march, a caprice and the concluding "mediaeval dance"—*Tre Fontane*—are lively and effective, but the first and third, a canzone and a waltz, are melodically indeterminate, and the deliberately lighter tone of the movement acts as an anti-climax after its more thoughtful precursors.

This is, we feel, a comparatively minor work, but it demonstrates certain aspects of Hindemith's mind of which we have not previously been aware. His music, even when it is dull, has an admirable grasp of the facts of musical life; when it is not dull, it moves the listener not because of any external references he may imagine in connection with it, but by its purely musical integrity. The Concerto is freer and more expansive in rhythm, more volatile, gay and temperamental, than those of his works better known here.

* See also William Hymanson's article on pp. 20-33 [ED.]

The performance itself was authoritative; Mewton-Wood discovered a spirit of fantasy in the solo part, whilst the orchestra threaded its way skilfully through ornamental complexities and Hindemithian *melismata*, doing full justice to the occasional felicities which the score contains, for the sparsely athletic orchestration is not without poetry, though its primary aim is directness and plainness of statement.

WERNER EGK'S FRENCH SUITE

DR. HANS STROHBEL, in his study of Hindemith, describes Werner Egk as an associate of Carl Orff in the leadership of a south German school which stems largely from Richard Strauss and is uninfluenced by the scholarship, ideas or personality of Hindemith. The *French Suite*, played in Liverpool by the Hallé Orchestra under Schmidt-Isserstedt on 15th January, is lively, colourful and ingenious music, with no claim to intellectual or spiritual importance, based on clavier pieces by Rameau.

The relationship between Egk's finished work and its original is not easy to trace; Rameau's keyboard music is not widely known, and only the slow third and gigue-like fourth of the Suite's five movements retain anything of an eighteenth-century atmosphere. Egk has used his originals as texts to be translated into a modern idiom; he does not, like Stravinsky, at the beginning of his neo-classic period, reduce the past to its bare bones, but clothes it in appropriate twentieth-century flesh with suitable modern equivalents for its courteous gravity and cheerful confidence. The result is as sophisticated as Chaucer dramatized by Noel Coward, and seems to spring from a lively musical mind with sufficient personality to need no inspiration from the past: probably Egk's works that owe no subscription to a predecessor are more impressive. Nothing in the style of the work troubled the orchestra which played with unenthusiastic competence.

H. R.

REVIEWERS

D. M.	— DONALD MITCHELL
G. A.	— GERALD ABRAHAM
H. K.	— HANS KELLER
H. R.	— HENRY RAYNOR
J. B.	— JOHN BOULTON
P. H.	— PAUL HIRSCH
W. D.	— WINTON DEAN
A. C. T.	— A. C. TYSOE
A. V. C.	— A. V. COTON
D. F. R.	— DOROTHY F. ROBSON
G. N. S.	— EDITOR
W. S. M.	— WILLIAM S. MANN
E. H. W. M.	— E. H. W. MEYERSTEIN

Opera

INCognITA AT OXFORD

7TH DECEMBER

It is a stage axiom that comedy presents far greater difficulty to amateurs than straight drama or tragedy. Elizabeth Mackenzie's *libretto* for Egon Wellesz' new opera made matters worse by frequently failing to command the fundamental virtue of clarity, with the result that your reviewer cannot even pretend to have grasped the thread of the narrative; but this mattered little, as is often the case with operas whose music, *sui generis*, develops sufficient heat to carry an audience over all the inequalities and obscurities of the literary skeleton. Conversely, the less distinguished the music, the more one has to hear of the *libretto*.

Of those responsible for this extremely ambitious amateur venture, only Professor Westrup who conducted with sustained application and aptitude and Arda Mandikian, plus a handful of imported professional orchestral players, reached a level of presentation from which one can make any serious attempt to judge a work of art. But it was clear that *Incognita* would benefit enormously from sympathetic professional production, ideally, perhaps, in the Salzburg Landestheater, the architecture and general style of which would form the ideal complement to Wellesz' music. This is derivative, notably from Richard Strauss and Wolf-Ferrari, but none the worse for that. If Wellesz' style here is *fin-de-siècle*, it was at least a good *siècle*, new drafts from which are more refreshing than the sandpaperly orchestrations and piercing pseudo-falsetto of 1951's advance guard. The producer was David Macdonald who made a creditable attempt to transform the Oxford Town Hall into something not too unlike a theatre.*

G. N. S.

BILLY BUDD

MELVILLE'S story "Billy Budd" tells of a delightfully unspoiled and naive merchant seaman who is impressed on to a British man-of-war during the wars with revolutionary France. Budd, far from railing against his fate, accepts it gladly and determines to do what he conceives to be his duty to the best of his ability. John Claggart, the ship's master-at-arms, hates Billy with a bitter and unrelenting ferocity, for Billy is the obverse of all the qualities that are in Claggart. The master-at-arms, by a sort of petty blackmail, persuades a weak character among the sailors to trap Billy into talking so that he appears

* Anthony Leighton-Thomas contributes the following report of Dr. Wellesz' introductory lecture:—

Much of the talk consisted of autobiographical matter which need hardly be reported in a journal whose readers may be assumed to have some knowledge of Wellesz' earlier works, but it may usefully be put on record that the composer regarded the ballet *Diana*—first produced in Mannheim in 1924 though written ten years previously—as having been the decisive step in determining his own dramatic style and in ridding himself of the tendencies of post-Wagnerian music-drama and the all too powerful influence of Richard Strauss.

Of Congreve's novel, Wellesz remarked that it was "something more than a play—a *scenario* for a play which Congreve had produced in the form of a novel" and that it possessed all the qualities he looked for in an opera's "book".

In *Incognita* the traditional principle of employing recitative for action and *arias*, duets and choruses for lyrical and static moments had been observed, it being agreed by composer and librettist that a twentieth-century "comedy for music" should be without spoken dialogue. Wellesz is not to be numbered amongst those composers who can safely ignore the finer points of the librettist's art and derive all-sufficing inspiration from a scene's "atmosphere"; he finds indispensable the stimulus afforded by individual stanzas or by single lines of the text, and in Elizabeth Mackenzie he had enjoyed the services of one who understood the requirements of the stage and was also a poet.

In conclusion, Dr. Wellesz expressed his high satisfaction with the progress of the rehearsals and his faith in those to whom the production of his latest opera had been entrusted.

to be fomenting mutiny. Brought before the captain together with Claggart to face the accusation, Billy loses his self-control at the iniquity of the accusation and strikes Claggart down—as a result (and not very convincingly) Claggart sustains some injury in his fall which kills him instantly: the captain, governed by the strict rule of Naval Law, has to enforce that law under war conditions and so is compelled to sentence Billy to death by hanging. The point of the story is that Billy and Claggart are opposed as repositories of, respectively, pure Good and undiluted Evil; there can be no compromise and one must absolutely overwhelm the other in any conflict that may occur. In fiction or poetry this conflict can be suggested convincingly and the moral or philosophical undertones can be given a dramatic force which makes the unequal struggle memorably moving. To translate such an elemental moral proposition to the boards of a theatre is to create handfuls of ancillary problems and difficulties; it is in studying whether these problems have or have not been overcome that we arrive at an estimate of the artistic worth of Britten's latest opera.

In addition to the primary problem facing the composer—how to effect the best balance between the musical and the dramatic utterance—there is the further problem of giving both coherence and cohesion to the characters of Budd and Claggart; for within the context of the story (which is strengthened by the naturalistic presentation on stage) both contestants have to be fully-developed personalities *as sailors* (otherwise everything that takes place is unacceptable), and each has to overwhelm us in his convincing presentation of the single quality that he embodies: Billy, the Good and Claggart, the Evil.

It is probably a little late in the century to have to remind ourselves that it is a purely Romantic convention that either good or evil exists as an abstract quality. To offer in naturalistic theatre terms a man who is allegedly (for the plot's sake) an embodiment of undiluted purity of soul—or one who is totally encased in evil, viciousness and sinful purpose—is to set out a completely insoluble problem. For the methods of Opera demand that the *sung intention* of the words shall be sustained by the actions, behaviour, miming and/or movement conventions which the particular singer uses. Billy is acceptable as a good, not very bright-witted boy who knows his way about a ship and who commands a competent seaman's skill on the yards, in the gun-deck or at the wheel. Billy dumbly worshipping the good Captain Vere, who imposes the dread sentence on him for what is, even in Billy's probably limited comprehension, an unjust reason, is quite simply unbelievable. So Claggart, a terror of the 'tween-decks, a forceful rather than brutal personality (as his job required then), is understandable when he is being a bully, petty-minded, a little too subservient towards the officers; but as a maritime Lucifer, he doesn't convince.

Despite Britten's earlier achievement in opera, *Billy Budd* suffers badly from the excessive tensions set up between dramatic contingency and musical development. The opening performance ran for exactly three and three-quarter hours; intervals probably took up fifty minutes, so about three hours' musical structure was involved in—mainly—setting and amplifying a nautical atmosphere: sketching the characters of secondary participants (mates, officers, the spy, Billy's friends): building, so far as possible, the personalities of the main trio, Billy, Claggart and Captain Vere: and creating the rise, fall, anticlimaxes and climax of the Good versus Evil struggle.

The lay-out of plot required seven scenes in four acts, framed in Prologue and Epilogue wherein Captain Vere, in two "flashbacks", related the whole story as a reminiscence of his naval career. Dramatically there was a good deal of padding—practically nothing of the plot began to be meaningful action until near the end of act II, almost two hours after curtain-rise. There is little development, either in a symphonic sense, or in that organically inevitable way that we should expect with such a clear-cut theme as this; there is a good deal of extremely fine atmospheric writing, some cunningly brilliant use of extant sea-songs, shanties and airs all transmuted into noble and moving music—but how little of this there is when we recall the long, long recitatives and semi-recitatives, the musical "pictorialization" of winds southing, sails and gear creaking, and the crew's subdued jollifications.

John Piper's sets came off brilliantly here and there, the berth-deck and the Captain's cabin were simple, atmospheric and convincing; the realistic main-deck scene, used several times, was not quite realistic enough to anyone who has ever seen a wind-driven vessel. The costumes nicely balanced historical accuracy and theatrical effect. The crew chorus moved badly most of the time, though this was probably a production lapse; fewer people well trained to haul on ropes, drag ammunition-boxes, *etc.*, would have looked better than this stageful of romantically tattered characters unaware of which foot to put before the other.

Budd, in the hands of Theodor Uppmann, was as full a character as the *libretto* and score allowed; equally so was Frederick Dalberg's Claggart; Peter Pears as Captain Vere has, by the structure of both score and *libretto*, been elevated into a character of too much weight *vis-à-vis* Melville's original. This was possibly done deliberately as a means of focussing the audience's view of Billy's absolute goodness and Claggart's absolute wickedness through the one person in the story who positively knew just what had happened, and why it had happened. But Mr. Pears has not quite the dramatic power and presence, nor the vocal intensity, to fill the character "up to the brim"—as this form of the story requires. One is compelled to the view that Britten's skill and invention have been dissipated rather than stimulated by the occasionally congested and frequently too verbose *libretto* offered for his use. Is it possible to create a four-act, three-hour opera with all male voices, on a naturalistic subject (*i.e.* shipboard life in the raw), wherein the two main characters are as unnatural as human beings can be?

A. V. C.

WOZZECK

AT last, after a quarter of a century, Alban Berg's masterpiece has been presented on the London stage: for a true measure of our receptivity and artistic emancipation in this respect consult Alfred Loewenberg's *Annals of Opera*. But perhaps our procrastination is mitigated in some measure by the quality of the performance on 22nd January; for under Erich Kleiber's brilliant yet sensitive direction true honour was paid to the composer's memory in a performance which must have enriched the experience of all who listened and tried to fathom Berg's intentions. The work is cast in three acts, each of five short scenes and the total playing time is a bare two hours. *Wozzeck* is however extremely compact, its dramatic situations are thoroughly explored, albeit impersonally, and the large orchestra is employed for the most part economically and with unvarying certainty of effect.

Looking too closely at the thoroughly sordid little story, critics and commentators have tried to persuade themselves and us that *Wozzeck* has "dated". By the late thirties no doubt it had, but wheels have a habit of coming full circle after wars and what Berg saw as artistic verity in 1925 should strike the audience of to-day as equally true.

Büchner's characters are treated simply as puppets: nobody cares about the fate of Marie or Wozzeck or their child. This opera is a tract for the times more than a human document: a morality play all the more cogent for being cast in amoral terms: an exposure of social evil the more telling for its entire avoidance of political ranting. *Wozzeck* is the epitome of mental and spiritual catharsis: an experience which leaves us subdued yet enthralled, and elevated above our petty troubles to the consciousness of more widely ranging wrongs which should be the concern of all of us.

This performance, produced by Sumner Austin, with costumes and scenery by Caspar Neher and lighting by Louis Yudkin, was the Covent Garden Opera Company's finest achievement to date. Marko Rothmüller and Christl Goltz each showed a fine understanding of the principal rôles, with excellent support from Parry Jones (Hauptmann), Edgar Evans (Andres), Monica Sinclair (Margret), Frederick Dalberg (Doctor) and Thorsteinn Hannesson (Drum Major).

We could have done with greater clarity of diction from Goltz, Dalberg and Hannesson and a more realistic approach to the impersonation of Marie's son.

G. N. S.

Ballet

DONALD OF THE BURTHENS

COVENT GARDEN, 12TH DECEMBER

AMONGST all the riotous achievement in ballet-making of this century—the daring novelties, the brilliant resurrections, the nauseatingly *chi-chi*, the blatant thefts—there is little enough good residue since 1904 to suggest that the artistic principles promulgated by Fokine in that year have become outworn. As certainly as good drama rests on conflict of personalities and opera on the successful blending of visual theatrical action and organic musical development—so good ballet still requires a smooth unison between music, *décor* and dance-style to produce a choreographic statement which shall be a *new* theatrical utterance in dance form. Too often in recent years we have had to accept one, occasionally two, artificial ingredients in the amalgam; in the sense that the use of extant music instead of a commissioned score, or the reworking of an already used *scenario* is an artificial condition.

It is, then, a rare and welcome occasion upon which a choreographer, designer and composer start off side-by-side, as it were, to contribute their three sorts of ideas towards the making of a new ballet. Massine had apparently long wished to make a Scottish subject work and, to that end, undertook a few years back much detailed study of current Scots dance forms: Ian Whyte, the Scots composer, was asked to provide a score on an agreed story, and the two best publicized of modern Scottish easel painters were requested to provide sets and costumes. The result is Sadler's Wells' last 1951 production, and it is an excellent example of a "curate's egg"—an organism too frequently seen in the modern theatre.

The story is of a humble woodcutter who one day meets with Death, and Death, in a bargaining mood, offers Donald the gift of curing the sick—but with conditions attached; he is also bidden never to pray, for Death will surely take him if he disobeys. We see Donald advancing his reputation and winning love and respect from all and sundry, through his magic laying-on of hands: but he breaks his bargain by unwittingly indulging in prayer while teaching orphan children how to pray. So Death strikes him down, and then—a dubious sort of compensation—leads all the assembled folk of the story in a long-drawn dance wake for Donald.

The *ensembles*, of peasant women, courtiers, children, soldiers, sword-dancers, are finely built and deployed; twisted and broken and reformed; split, diluted, strengthened and folded up. Complex but eye-resting masses of dancers are manoeuvred and manipulated in masterly fashion. But the core of the action is the conflict between Donald and Death; these two (Alexander Grant and Beryl Grey) perform to the top of their bent all they are given to do. For Miss Grey, Massine has invented a striking character—cold, vicious, bloodless, yet somehow just and strict; Donald is shown as a simple, carefree extrovert—a peasant lad suddenly grown too big for his boots. The struggle, both dramatically and choreographically, is an unequal one; Donald is no worthy foe for this fascinatingly macabre spirit—there is no feeling that Donald was ever worthy of his temporary gift.

The secondary characters were well drawn and were given adequate performance. The single characteristic which makes for a certain weakness in almost all the *ensemble* dances, is Massine's omission—deliberate or otherwise—of the few but subtly beautiful arm movements which are part of the quality of good Scottish dancing. Rarely are, in fact, the arms raised and left reaching upwards for entire phases or figurings of a dance—as was the case in this ballet at some points. Hand and arm movements in the dances of most European peasant cultures, particularly those of a mountain country, create that subtle sort of *controposto* which both adds to the formal beauty of the dance and completes the performer's control of equilibrium.

Ian Whyte's score, mostly reminiscing and adapting traditional airs, was nicely in accord with the choreographer's requirements; the introduction of a piper in the final Court scene was a touch of romantic local colour but gave nothing fresh to either music or dancing—neither did the bringing on stage at this point of a maker of "mouth music".

The sets were impressive but tended to dwarf all the dancers in anything but the most elaborate *ballables*; the costumes were probably as accurate historically as was necessary (the action was set in a vaguely mediaeval period); they were lovely to look at, moved nicely in the dances, and gave their wearers the authentic look. Yet all these suitable visual and aural ingredients were not fused together by the choreography; the lack of strong dramatic tension between the two principal characters plus the insufficiently painstaking adaptation of the traditional Scottish dances led to a confection which was "good in parts". The Fokinean principle was accepted as the basis for an ambitious ballet but the co-ordination of the three kinds of talent was not brought to a successful and beneficent fruition.

A. V. C.

Film Music

CONTINENTAL, BRITISH AND AMERICAN

OSCAR STRAUS' (spelt "Strauss" in the synopsis for the press!) music for *La Ronde* must receive short and belated attention because all over Europe (this country included) film critics have enthusiastically praised it. In point of musical fact, the forced primitivity of (*inter alia*) the motto waltz's insistence on the upper tonic is unworthy of a composer who has written some of the best light music of twentieth-century Vienna (which has sold at least equally as well as this film score). Joseph Kosma is more taste- and successful with his French, and hence folkloristic, music for *Three Telegrams*. Incidentally, Blom's outstanding *Everyman's Dictionary of Music*, which omits hardly anything, does not list this reputable composer (particularly well-known for his ballets and films), though it does give Straus an entry. Jean van Raemdonck (director), André Souris (Belgian composer, born 1899, first French impressionist, then, after 1925, quasi-surrealist) plus Pierre Froidebise (composer, never heard of him) have between them achieved the unique feat of keeping the commentary in *Visit to Picasso* (awarded the International Documentary Prize at last year's Venice Festival) free from music. (The commentary is in fact stupid enough on its own: "His [Picasso's] intense feeling leads him to the invention of an exaggerated expressionism".) The film music's use of the organ, too, is an apt and novel feature.

Turning from French to British skill, Benjamin Frankel has followed up his subtly funny *Hotel Sahaya*¹ with a score for *Appointment with Venus* which, for a surprising change in filmland, is better musically than filmically: the placing of the musical sections in the build-up of the film is conventional (often indeed—Frankel will kill me—near-Hollywoodian); and as a partial result, there is too much parallelism between picture and score, whence the latter tautologizes. Film composers are wont to say that this sort of thing is the director's fault; I wish directors would condescend to reply to the charge or else do something about it. The present film's director is Ralph Thomas. To be conscientious and fair, however, the sound track does contain one or two musicless stretches where music was to be feared, for instance and especially in the love scene near the end. Speaking purely musically, a very good lyrical piece accompanies the film at the words "It's all over, Venus!" (Venus is a cow). But perhaps Frankel's best film score altogether, which nobody, however uninterested in the cinema, should miss,

¹ For comment, see "Ballet at Battersea" in *Music Survey*, IV/1 (1951), pp. 360 f.

is his *Man in the White Suit*. Only, it is a pity that the ingenious bubble "music" which attracted every deaf spectator's attention should have detracted from the real musical merits of the rest of the score. Go again. Another film piece which every serious musician must know is Alan Rawsthorne's for the Royal Command Performance film *Where no Vultures Fly*. The score proceeds, according to the action, from C minor to C major, which tonal region is never really left further than its outskirts. The thematic organization and integration is likewise economical. The title section, partly powerful, partly more lyrical, ends C minorishly, but runs without a pause into the background behind the introductory commentary and unfortunately behind some loud shooting which almost extinguishes the music and in any case robs it of its sense and *raison d'être*. But already in this section there is some wonderful, typically Rawsthornian lyricism which, I suggest, has a very special function in the cinema; if the reader remembers the slow movements of the Concerto for string orchestra or of the Symphony he will know the kind of emotional character I mean: chaste but uninhibited depth beyond sentimentality. It will easily be heard that there could be no better medicine for the cinematic sound track, which is so often either drenched with sentimentality or drained of its potential strength until it becomes what sentimentality is about, namely, Nothing.² This entire introductory part comes to an end (on F with the implication of the tonic major's relative minor) as the film proper commences. The first musical entry in the body of the picture, with the hero seeing the Governor, still centres on C minor, and later, when he writes his letter, C major, but turns to the dominant's dominant as the idea of a National Park, a sanctuary for animals, comes into view. A motif reminiscent of Britten's Purcell-fugue, which is to prove highly thematic, is introduced in the second entry during the journey out to the prospective sanctuary; the tonic major is here resumed and the journey ends on the dominant. An extended and descriptive piece is the fifth section which, like the fourth, forms a background to the hero's narration. Beside previous thematic material, partly in new combinations, a theme that is (unconsciously?) well-derived from Schumann's *Vogel als Prophet* is worked into this movement; it reappears, moreover, to marvellous effect in the sixth piece, after a very long and laudably musicless stretch which is only interrupted by native dance and work-song. The seventh section is in the tonic major's mediant, and the tragic ninth, on previous chordal matter, in the latter key's subdominant, which is the tonic major's relative minor: the preceding folk dance has been in A major. After another long pause, the only but extremely tasteless entry ensues: dramatic music accompanying a leopard's attack on the badly wounded and defenceless hero! Out with it. The next, i.e. the eleventh and last piece offers again Rawsthornian lyricism of the highest cinematic order. A sad *pianissimo* section of interesting texture (including original consecutive octaves) accompanies the examination of the animals in the relative minor before the chief scientist gives the all-clear and the music does likewise with its happy, concluding C major.

So much for the good that can happen in the British cinema. Now for the bad that can't: in the succeeding remarks on Hollywood, I am confining myself to outrages that would be impossible in this country whose film industry is not, in all conscience, free from severe anti-artistic abuses. But there is no British film score so rotten as Frank Skinner's for *The Lady Pays Off*, so utterly depraved, as well as stupid, as Daniele Amfitheatrof's *Rommel: Desert Fox* and the same composer's *Letter from an Unknown Woman*. (Readers may remember that Mr. Amfitheatrof was Hollywood's only delegate at the Florentine International Film Music Congress (1950) and the unintentional cause of the row between *Hollywood Quarterly* and this journal: see MR, XI/3 and XII/3.) The latter score's only "advanced" feature is its misplacedly progressive tonality: while the title proceeds from D major to the relative minor, the film ends on the Neapolitan II. But why bother about such a trifle if Mr. Amfitheatrof is capable of following up the opening of the

² The usual differentiation between sentiment and sentimentality, recently repeated by no less an author(ity) than Ronald Duncan in his muddle-headed article on "Adolescent Opera" (December, 1951, issue of *Opera*), is illogical and grossly misleading. Sentimentality, I submit, is simply a sentiment about an illusion.

Jupiter's slow movement (which accompanies Her studying the Great Composers' biographies because she is in love with a musician) with a turgid, stringified, romanticized variation on the development's continuation of the first theme in Beethoven's C minor Concerto—the only piano passage in the movement that cannot possibly, without deadening harm, be translated into the string medium. This "background music" behaves, of course, as if it were by Mr. Amfitheatrof, but then, by Jupiter, it is. Other gems in this film include a "realistic" performance of the *Magic Flute*, in Italian (!), at the Vienna State Opera (!!), where the second act starts with the solemn chords, which are immediately followed by Papageno's "Ein Männchen oder Weibchen"; whereupon, again immediately, the Priests' March ensues (in a clear F sharp when I heard it)! Finally, let Hollywood speak for and against itself. *News Highlights*, described as "an RKO Radio service prepared especially for newspapers and magazines", generously reminds its journalist-readers in every issue that "any story may be reproduced". If I may say so, *News Highlights* have asked for it:—

WALD-KRASNA EXPERIMENT WITH NOVEL MUSICAL SCORE IDEA

Producers Jerry Wald and Norman Krasna are experimenting [sic] with a novel [sic] idea [sic] for the musical score of their forthcoming Barbara Stanwyck-Paul Douglas drama, *Clash by Night*.

An important character in the script is the role of the concertina-playing father of Paul Douglas. With RKO Musical Director Constantin Bakaleinikoff, Wald and Krasna are working on a score which would feature the concertina throughout the film. The father would play the instrument in front of the cameras to introduce the number. Then, as the father faded from the screen, the melody from the concertina would continue without a break in the background score. A symphony orchestra would be used to accompany the concertina for the highly emotional sequences.

H. K.

Book Reviews

Old Friends and New Music. By Nicolas Nabokov. Pp. 243. (Hamish Hamilton.) 1951. 12s. 6d.

Mr. Nabokov's autobiography has the rare virtue of showing the author as *compère* and narrator, rather than as the star actor, in this particular episode of the Human Comedy of which he writes. The picture of his early life on a feudal estate in North East Russia before 1917 is followed by his account of the lively events and personalities which made the history of the Diaghilev ballet in the 1920s. Later we find ourselves in the America of the 30s and 40s, and during 1945 in occupied Berlin, where Mr. Nabokov served on the quadripartite commission engaged in reviving Germany's musical life. The story shifts easily from country to country, decade to decade, and a series of fascinating background-pictures, personality portraits and astute analyses of musical growth is conjured up with smooth facility and expressed in a style combining excellent observation of men and events with a finely ironic pen.

His Russian birth and musical training have equipped the author to be one of the better analysts of the history of Russian music and Russian composers during this century; his "profiles" of Stravinsky, Prokofiev and Shostakovich sum up both the personalities and the works as no other contemporary historian has done. His experience with the Diaghilev ballet (for which he wrote the score of *Ode*—probably the most significant ballet of the whole late Diaghilev Period) brings to light facets of that great personality which have so far escaped the more conventional biographers. This account of one field of the musical history of our times must not be missed by anyone who recognizes that art is not made in a vacuum, but grows out of the behaviour patterns we label culture.

Song, Dance and Customs of Peasant Poland. By Sula Benet. Pp. 247. (Dobson.) 1951. 18s.

Doctor Benet's book is an ethnologist's survey of the all-over pattern of Polish peasant culture; based on personal investigations throughout a period of twenty years, it presents a concise record of the beliefs, inclinations, traditions and recreations of one of Europe's hardest peasant folk. Miss Margaret Mead's preface is an assurance of the probity of the survey, and rarely before has so complete a conspectus of an entire culture been compressed into a single and very readable volume. The author surveys the peasant's year, from the beginning of Spring right through the calendar, revealing popular customs, ceremonies and rites associated with all phases of ploughing, sowing, protecting and harvesting; telling a hundred details of practices associated with Easter, Christmas and saints' days. Differences between several regions regarding dialect, styles of clothing, domestic architecture and furniture are recorded; then the shape of the individual's life-pattern from conception to burial is related. One feels that all—or nearly all—the facts are here assembled, though only very rarely is any hypothesis advanced to account for the reason and development of, say, a courtship ceremony, a treatment for witches or an unique kind of costume.

Music and dancing enter into the pattern, as they must in any record of agricultural life, but they are treated as generally as such other subject-headings as holiday games, special religious occasions and winter diet. We learn nothing about Polish music or dancing that is not accessible in an informed encyclopaedia or musical reference book, which suggests that the book's title is an accidental misnomer. The picture seems to be a complete one—and has probably been created in the nick of time, for much of the thousand-year old pattern recorded must already be suffering disintegration under the system of collectivized farming that began in 1948 during the period of the author's last visit to Poland to complete her researches.

Stravinsky in the Theatre. Edited by Minna Lederman. Pp. 228. (Peter Owen.) 1951. 21s.

No modern composer has attained such stature in the entire Western hemisphere as Stravinsky occupies to-day; since his first compositions became known in Saint Petersburg and Paris over forty years ago, he has continuously—and effortlessly—held a place in the centre of musical attention. This compilation, a series of sketches, comments, criticisms, essays from twenty-odd hands, assesses Stravinsky's peculiarly theatrical quality. Prompted by an earlier commission, when the Ballet Society (New York) devoted one of its issues of *Dance Index* to examining the composer's contribution to twentieth century theatrical art, this volume assembles a remarkable list of talents—composers, conductors, painters, scenic designers, artistic directors—to record their several and dissimilar estimates of Stravinsky.

The first section, "Reminiscence", records the impressions made at the time by the first impact of Stravinsky's music on Cocteau, Vuillermoz, Levinson and Rivière, when Diaghilev's Ballet exploded the new Russian genius in the faces of the world's most sophisticated and informed theatre public—that of Paris in the first decade of this century. "Studies of the Music" contains some refreshingly acute valuations of the composer's fresh contribution to the structure of modern ballet (*via* the talents of Balanchine, Nijinsky and Massine), and of his approach to opera. The "Appreciation" records a wide range of views on the subject's talents and workmanship, none of them in any degree sycophantic and the larger part of them written specially for this occasion.

The services of those two trojan researchers, Marian Eames and Paul Magriel, have ensured that the exhaustive indexes of every form of Stravinskian stage production, recording of the music, bibliography on, around and through Stravinsky, are all as detailed as human ingenuity can devise. They occupy fifty solid pages of the book, which, besides presenting both new and reprinted material from the composer's own hand, also includes more than eighty illustrations—some rare—and numerous musical quotations. Two small errors in photographic captioning are possibly the only flaws, on pp. 65 and 78.

A. V. C.

PARSIFAL : TOWARDS ITS REVALUATION

Wagner : Parsifal. By Hans Redlich. Pp. 55 + iv. ("Covent Garden Operas", Boosey & Hawkes.) 1951. 3s.

The trouble with most music critics is that they are inclined to criticize. In this respect, the 16th day of June, 1951, proved memorable. A master's last, intrinsically "third-period" masterpiece was performed in London, where the younger generation knew the work little, if at all. Now critics believe and vaguely avow that they form a bridge between great art and the public. 16th June, then, was their opportunity, indeed—in an atmosphere of ignorance about, and slight prejudice against *Parsifal*—a day of duty. They could have shown how the new and completely unforced simplicity of the music ever renews the strength of a poem which, on its own, would by now be generally (if unjustly) forgotten. Or, at the very least, they should have told their inquisitive readers what, spiritually speaking, was going on in the work. Instead, they criticized; they delivered themselves of unfavourable reflections which were far worse than purely personal—the lifeless reflections of a mirror held up to the contemporary, temporary *Zeitgeist*. "Dr. Rankl", pronounced *The Times*, "did not, in fact, succeed in transmuting an under-rehearsed performance into one that hypnotizes away the opera's distastefulness". And Martin Cooper used his more extended space in *The Spectator* for posing the wrongest of all impossible questions, which he called "the real" one: "whether any of *Parsifal* now carries conviction except on the purely musical plane". The "real question" is, of course, exactly the opposite, not just because there isn't any purely musical plane in *Parsifal*, but above all because it is music, and only music, which has the power to revalidate outmoded symbols of eternal ideas. "Is Gurnemanz just another bore like Wotan (he certainly discusses more interesting subjects) . . . ?" While German mediocre thought makes itself ridiculous by taking its seriousness too seriously, English mediocre thought achieves the same object by taking its sense of humour too seriously. Yet Mr. Cooper's opinions were almost factual when compared with Mr. Cooper's facts:

. . . the objectors to *Parsifal* are of two sorts. There are those, with Nietzsche at their head, who regard "redemption" and self-abnegation as outmoded, even meaningless concepts—a "return to sickly, Christian and obscurantist ideals"—and *Parsifal* therefore as "a work of cunning, revengefulness and secret poison-brewing, hostile to the prerequisites of life; a bad work . . .".

Nothing else is said about Nietzsche's attitude towards *Parsifal*, and were it not for Dr. Redlich's effort, which despite its modest size and purpose is one of the few really important books of the year, the innocent reader would never learn of Nietzsche's significant letter of 1887, upon which Dr. Redlich (p. 13) comments as follows:

Parsifal has had its violent detractors as well as its fervent admirers and it has come in for a lot of censorious comment, because its author chose to make his peace with the gospel of Jesus Christ. But surely the work scored its biggest victory when it elicited from its foremost adversary, Friedrich Nietzsche, a poignant admission of defeat coupled with a deep appreciation of its musical virtues.

Altogether, in fact, Dr. Redlich's searching account, from which Covent Garden's musicians may learn a great deal, represents a most necessary corrective to journalistic criticism and will doubtless contribute to that unanimous understanding for which *Parsifal* may have to wait—for equally wrong-headed reasons—as long as its diametrical opposite, *Cost fan tutte*. With its musicality, its knowledge and its resultant respect for a genius and his towering testament, the booklet not only shows every actual and potential critic of *Parsifal* exactly where he will go wrong, but also gives a precise idea of how to go right—how to describe what is going on in, behind, beside and beyond the scenes. For these purposes Dr. Redlich has to depart from the usual plan and style of the "Covent Garden Operas" series, which has not always been beyond treating its readers as lovable morons. For one thing, the booklet comprises 55 pages as against the usual 35 odd. The author splits up his observations on the work itself into two sections which outline the music's chief characteristics, and the relation between action and music respectively

and separately (the entire chapter being aptly headed "The Music", though it also embodies the story); this he precedes by a chapter on the history of this "most perfect sublimation of Wagner's musical achievements" which fuses "the ethics of the Sermon on the Mount with the teachings of Buddha"; and also by a two-part chapter on the text, the first part dealing with the poetic idea of, and philosophical ideas behind the *libretto*, the second with the "origin and literary sources of the *Parzival* legend" as well as "the achievement of Wagner the poet". It is astonishing how much musical and literary information, readable and reliable, Dr. Redlich is able to compress into his space, which at the same time makes room for 36 music examples and a facsimile print of Wagner's "Theme of Love" ("Nehmet hin mein Blut . . ."), beside the usual illustrations in the central pages which include the pencil drawing of Wagner at Palermo in 1882 completed by Renoir in (I believe) half an hour, a precise "Chronicle of Wagner's Life", and a not quite so satisfactory bibliography which excludes Alfred Lorenz' *Parsifal*. Two smaller critical points are (1) that Dr. Redlich still indulges in his German punctuation which, as far as I am aware, only three editors in this country bother to correct; and (2) that his otherwise markedly fluent English suffers from an overdose of what I call "-ing-ing" and of other participial constructions—

[p. 5:] "Maturing only during the sunset of his earthly span . . ."

[Next sentence:] "Conceived when Wagner's musical powers were at their highest peak, and completed when the wisdom of approaching age had mellowed the bitterness . . ."

[Next sentence:] "Coming soon after the pessimistic ending of *The Ring* . . ."

[p. 17:] "Parsifal's testing time, condemning him to fruitless quest for the Grail and its warden and imposing on him the duty to preserve unsoiled the sacred spear, acquired in his successful encounter with Klingsor at the end of act II, comes at last to an end . . ."

—in which the newly English writer easily delights because they are not so easily possible in German. The Editor's ways with capitals in the contents page's titles are mysterious, and he or the author or both have forgotten to double-dot two *Umlaut* u's on p. 53.

A CULTURE'S DEATH-RATTLES

Beethoven : Letters, Journals and Conversations. Edited, translated and introduced by Michael Hamburger. Pp. 282. (Thames & Hudson.) 1951. 21s.

It is by no means the first time that the documents contained in Mr. Hamburger's anthology have been translated into English, but more likely than not it is the worst. "The aim of this book is to present Beethoven as he really was." First, Beethoven really was his music. Secondly, those who wish to approach the man by way of his music know this book's contents without the help of Mr. Hamburger's selection, or if they don't they can get their information elsewhere. But why, Mr. Hamburger may ask, make it difficult for them? Because one shouldn't make it easy for those who choose the wrong approach from man to music. Thirdly, whatever claim to existence such an anthology may have, stands and falls with the quality of the translation and editing. The editing, a non-musician's, is defective; the translation—a poet's!—is bad.

After pointing out that "the purpose of the present collection of documents is to provide the reader with a basis upon which he may construct his own biography of Beethoven", the author embarks upon a banal and wholly superficial introduction in higher-brow literary journalese, by which the virginal reader's "own biography of Beethoven" is ill-conditioned from the outset.

"Beethoven, as a composer [as opposed to Goethe the writer], could afford to . . . retain the uncouthness and rebelliousness of a young man—and these same qualities have come to be regarded as the attributes of genius [Mr. Hamburger having been asleep during the entire anti-romantic era]. I do not wish to imply that Beethoven never attained maturity [*sic!*]; but only that a great composer's maturity differs in kind from that of a great writer. Beethoven could become a great composer without obeying any laws but those of his art; Goethe was restricted by his medium, the written word, which can never exist independently, but is modified by countless associations extraneous to art."

By a happy marriage between Aristotle's *petitio principii* and *non causa pro causa* principles of fallacious reasoning, Mr. Hamburger infers from the differences between Goethe and Beethoven "that a great composer's maturity differs in kind from that of a great writer", which may or may not be true (all available exact psychological evidence tends to show that it is not), but in any case could only thus be argued *ceteris paribus*; it did not occur to Mr. Hamburger, and will not occur to his readers, that Beethoven and Goethe may have had different characters anyway. The proposition that "Goethe, too, had begun by glorifying unfettered genius" proves nothing, since well-nigh everyone starts with a *Sturm und Drang* period; it is, moreover, misleading as far as Beethoven is concerned, who didn't glorify unfettered genius either: no genius does. But then Mr. Hamburger is none too sure about what genius is, whence he regards Beethoven's statement that "strength is the morality of those who distinguish themselves from the rest, and it is mine too" as "astonishing" and "worthy of Nietzsche", whereas from the point of view of a genius who is conscious of his powers, Beethoven was merely expressing a self-evident truth. How difficult our age finds it to distinguish between paranoia and self-cognition, as well as between the ethics of life and the ethics of thought!

"Only it is difficult to define what [Beethoven] meant by virtue; at one moment it consisted in being strong (and ruthless) for the sake of his art or for the sake of his nephew; at the next, in not only forgiving, but helping, a defeated enemy—his sister-in-law. Such contradictions are not peculiar to Beethoven. . . ."

There aren't any, except that Beethoven did more for his nephew whom he loved than maybe for people of greater value whom he didn't, and without this particular inconsistency none of us would be alive. Mr. Hamburger, however, thinks he has to excuse Beethoven, and he does so with a style that sells:

When all is said and done, he was a composer, not a philosopher or a saint; all three are full-time occupations.

The essay culminates in the revelation that "in the end, it is Beethoven's music that matters".

A "Chronological Table" follows. Under "1790", the Bonn cantatas on the death of Joseph II and for the coronation of Leopold II are mentioned, but under "1792" we read nothing about the wind Octet (later op. 103) and the Rondino in E \flat for eight winds, likewise composed in Bonn. Beethoven's lessons with Haydn did not start in 1793, but at the end of 1792; there is a diary entry about the first payment to Haydn on 12th December. Incidentally, Mozart's death should have been recorded, if only because (as Tovey has shown) it may have affected Haydn's attitude to Beethoven. The lessons with Albrechtsberger started, as far as I am aware, in January, 1794, certainly not in January, 1793; and they lasted till March, 1795, or the middle of 1795, not till April, 1794. Aloys Förster remains altogether unmentioned. Under "1795", the B flat Concerto is called "Piano Concerto in B" (nor qualified as first version), and a quick glance through the rest of the table confirms one's suspicion that, far from being the victim of a misprint, Mr. Hamburger is either unacquainted with the notes of the scale or believes Beethoven's B flat compositions to be in B. Karl and Johann do not come to Vienna under "1795", nor is op. 2 mentioned; nor the *Heiligenstädter Testament* under "1802", nor op. 95 (all other quartets are). Haydn's death is listed, but Schiller's isn't. . . . Every musician-reader or musicologist can continue my list for himself.

What he may not so easily discover is the preposterousness of the proudly "new" translation. There is a common belief among English people who know the amount of German which is worse than none that German needs more words to say something than English. The fact is, of course, that in German you can construct longer phrases and sentences. Mr. Hamburger, however, needs both more words and longer phrases for his English translations than he finds in the German originals, and, nevertheless, or for that very reason, he mis-translates. His bad English will naturally create the impression in the ignorant reader that the translator is adhering to the original as literally as possible, whereas in reality the German atmosphere of Mr. Hamburger's style is, more often than

not, fake. His translation becomes outrageous when he tries his hand at a great poet's words, *i.e.* in Grillparzer's beautiful speech at Beethoven's funeral.

"But the last Master of resounding song, the sweet lips that gave expression to the art of tones . . ."

Some might excuse this sort of thing if it were literal. None will guess that Mr. Hamburger's phrase "the sweet lips that gave expression to the art of tones" stands for Grillparzer's short and simple phrase, "der Tonkunst holder Mund". As for the first part of the sentence, quite apart from the fact that Mr. Hamburger's alliteration is quite out of the poet's style, it is an empty poeticism which does not in the least catch Grillparzer's meaning. Having just alluded to Goethe by his phrase "der Held des Sanges in deutscher Sprache und Zunge", Grillparzer now goes on to describe Beethoven as "der letzte Meister des tönenden Liedes": it is a differentiation between poetry and music which hasn't anything to do with "resounding", but simply with poetic song on the one hand and musical sound and song on the other.

Irresponsibly wrong translations apart, Beethoven's extremely characteristic, tense and terse style is flung to the winds. In fact, it is indistinguishable from everyone else's, except that now and again he seems to be in for a double dose of pseudo-German atmospherics. These aren't merely a matter of "truly", or of such subtleties as writing (and quaintly transposing) "also"; no, Mr. Hamburger can even courageously evade a preposition which would be both a right and a literal translation. In his letter to Cherubini of 15th March, 1823 ("March, 1823" to Mr. Hamburger), Beethoven writes:

"Ich habe daher durch die Französische Gesandtschaft hier auch eine Einladung an Seine Majestät den König von Frankreich ergehen lassen. . . ."

Mr. Hamburger is above translating "durch" simply and literally by "through", as if one couldn't send or communicate something *through* an embassy:

"By means of the French Embassy here, I have therefore despatched an invitation to his Majesty the King of France . . ."

When all is read, the innocent music lover has unconsciously "constructed his own biography of Beethoven" as the fairly precise opposite of the truth: by gradual accumulation of little mistranslations Beethoven emerges as a stilted idiot with an insistent tendency to sentimental exaggeration. Mr. Hamburger has a marvellous way of combining these two aspects or letting them alternate. He is all tears at the beginning of the *Heiligenstädter Testament*, where he puts "malevolent" instead of "hostile" and throws in a "greatly" in order to deepen Beethoven's sorrow at people's unjust picture of himself, but when we get on to one of the most moving of all sad and simple utterances—

"doppelt wehe that mir mein Unglück, indem ich dabey verkannt werden muss",

—Mr. Hamburger decides upon a Dignified Statement at a press conference in reply to certain insinuations by the gutter press:

"My affliction is all the more painful because it leads to such misinterpretations of my conduct."

Compared with the harm done by his translation, the defects of Mr. Hamburger's selection and editing are minor, but some are not easily forgivable.

I have enlarged on this book in some critical detail: I have not yet seen any reviews of it, but by the time these lines are in print the reader will probably have read more than one favourable report. In any case, this impossible book will sell and mislead and displace worthier efforts. In the evening of a culture, nobody can know about everything. I therefore submit that it is absolutely necessary for those who, as "experts", are responsible for the publication of a book, *i.e.* publishers' readers, to lift their anonymity and make public their qualifications for each particular reading and recommendation. Ideally, a similar requirement should, of course, apply to reviewers, but then one should in the first place ask all authors of non-fiction for some information on their competence and the book trade would starve.

H. K.

Vocal Technique. By Percy Judd. Pp. 145. (Sylvan Press.) 1951. 10s. 6d.

This stimulating, well-written book by Dr. Judd is the result of a lifetime of varied experience, of good and bad teachers, as a singer, and as a teacher himself.

His theory, that the development of an acute and true aural perception is the only real road to the achievement of a beautiful vocal tone, and that, therefore, this must be the unavoidable and fundamental basis of all training, is clearly and authoritatively expounded.

The first and absolutely essential effort for the student must be the mental perception of the tone he wishes to produce. A good voice without a good ear is useless. That there is no common ideal of vocal tone, nor is it actually definable, is a handicap which presents difficulty to be overcome. Ideals of tone vary enormously, and in helping to form this acute ear, it is obvious that at the beginning much must depend on imitation and demonstration by the teacher, who therefore should possess a well-trained voice.

Any singer or teacher, unconvinced of the relationship between ear and voice as the touchstone by which all methods of voice training must be judged, will surely be convinced of its logic as Dr. Judd proceeds to develop his thesis and show how all aspects of voice production, such as breath and tone control, vowel sounds, even flexibility, are based on the true and acute ear.

With the great Italian teachers of old, Dr. Judd believes that to live is to breathe, that it is natural and instinctive, and to attempt conscious control of the breathing muscles is to invite constriction, for breath and tone control are one and the same thing.

Technical mastery is the result of a long apprenticeship, longer than most present day students are prepared to give. This mastery must be such that the technique is below the level of consciousness, and the listener only aware of the artistry, not the means.

Technique comprises aural and tone control, purity of vowels, effortless attack and the final aim of all singing, *legato* line: which Dr. Judd defines as "an instrumental phrase of unbroken line, with the words, as it were, embroidered on it". Surely a perfect definition.

Once again an experienced teacher deplores the belief that scientific knowledge of the vocal organs can lead to more control of the vocal apparatus. Singing and vocal physiology are two different things, one based on aural development, the other on visual observation. Vocal physiology leads to "doing things", but singing is achieved not by understanding but by hearing. Vocal science is still imperfect, but, unfortunately, is taking more and more part in teaching, leading to anything but good results. Every teacher knows that the faults caused by these so-called scientific methods are legion.

This is a valuable, logical and sound book and deserves the most careful study by students and teachers alike.

The Songs of Delius. By A. K. Holland. Pp. 56. (O.U.P.) 1951. 3s.

Many of Delius' songs are of such an atmospheric poetical beauty that one is led to wonder at the neglect of all but a few of them.

In his book Mr. Holland claims that Delius approached song writing not as a literary man but as a musical poet, seeking his texts in many languages, and aiming to distil not only the poetic essence lying in the immediate image of the text, but in the very character of each language. The songs are definitely highly individual in tone and feeling, but many of them undoubtedly lose by the fact that the texts are set in translations from the original language.

To render full justice to the songs a singer must be not only a good vocalist and musician to master the unusual intervals, and the frequent use of a high *tessitura*, but must possess in no small degree a strongly developed sense of poetic atmosphere. With few exceptions, particularly in the later songs, the vocal line is merged with the accompaniment in a single unity, the vocal line merely a strand in the whole. Possibly in the lack of opportunity for vocal display lies the reason for their neglect by the average singer. But for those possessing imagination and the power to express it, the songs of Delius offer a source of delight, and for them Mr. Holland's book should be of considerable value.

D. F. R.

THE WALLOON ONCE MORE

César Franck. By Léon Vallas, translated by Hubert Foss. Pp. 283. (Harrap.) 1951. 15s.

In 1949 (MR, X, 2), when dealing with the first book on Franck by an English author, Mr. Demuth, I ventured to hope that it would be long before there was another. Lo! in less than two years and a half we are treated to the real thing, a version of M. Vallas' counterblast to the distortions of Vincent d'Indy. Mr. Demuth disposed of his subject's life in 43 pages; his musicianly analysis of the works remains unimpugned; but anyone who really wants to see Franck as he was (it is a tragic enough picture) has only to read the present volume whole. It is a picture of a sensitive artistic soul tortured all along the line by the machinations of bullying and possessive domesticity. No sooner does he escape from a publicizing father, more remorseless even than Weber's, than he falls into a theatrical crowd where he meets his future wife. The organ alone proved the peace-bringer; that is abundantly clear. The whole story is an epitome of the martyrdom of the intense, quietly passionate student type without a creative demon to drive it. Some, no doubt, will see that demon in the Quintet, so obnoxious to the ears of Félicité Franck and presumably, according to M. Vallas, written under the influence of the beautiful Augusta Holmès. There was, in fact, little of the true mystic in this composer at all, but a good deal of the sort of mysticity that goes down with adoring female pupils. After the wife, the eldest son, Georges, recommender of the pompous opera *libretti* (it is made clear that Franck had no critical sense whatever, where literature was concerned), became the bad angel of the kindly extemporer, and after Georges the disciples, with d'Indy at their head. What a saga! The last three chapters are entitled "The Man", "The Teacher", "The Composer", and Mr. Demuth has followed this lead in his little centenary work on d'Indy, reviewed elsewhere in this issue. M. Vallas' work should remain authoritative (especially as negativing supposed visits to this country) on the life of Franck, while Mr. Demuth's on his music will not easily be superseded.

As for Mr. Foss' labour as translator, I have not gone through the work with the French original, but I note (p. 6) "opened to our vision", where "exposed to our sight" is probably all that is meant, "Benedictions" for "Bénédiction" (p. 118) and (p. 105) "Sauvé du trépas" is wrongly rendered "Acquitted of trespass", for *trépas* means physical death.

Vincent d'Indy 1851-1931, Champion of Classicism. By Norman Demuth. Pp. viii + 117. (Rockliff.) 1951. 9s. 6d.

It is hard to review a book on a composer of whose music one does not know first hand a single note and the examples of which, given in the text, do not allure one. One can only say so and step out boldly to one's own downfall. Mr. Demuth has taken centenary advantage of doing for d'Indy what he has done for Franck. In this critic's opinion, despite his thoroughness and absolute conscientiousness, he has undoubtedly done for the aristocratic Franckian and Wagnerian (with a difference). His opuscule, like Caesar's Gaul, is divided into three parts: the man, the teacher, the composer. The first (twelve pages) is as good a description of a learned bore, "possessed of a sense of humour allowed only rarely to come to the surface, and then only among his intimates", as I ever remember to have read outside the obituary columns of *The Oxford Magazine*. The second (thirty-three pages) describes the formation of the Schola Cantorum, and d'Indy's work there, together with a useful analysis of the *Cours de Composition* and something about *l'affaire Saint-Saëns*. The third (the bulk of the book) analyzes musical works, selecting twenty-three out of a total of 105 as indicative of artistic growth and progress. The examination of the three operas in this section is to be recommended to anyone who wishes to try them out, though we are told that their composer's "Gallic clarity allied to the classical ideal" allows only one thing at a time and that there is not very much opportunity for interpretation (this last word is in inverted commas).

E. H. W. M.

The Life and Death of Chopin. By Casimir Wierzynski. Pp. 434. (Cassell.) 1951. 21s.

A full-length biographical study of Chopin, based on Hoesick's work and other Polish sources, should be very welcome. Unfortunately Mr. Wierzynski labours under several disabilities for this particular task—the most serious being the fact that he is a Polish poet. Artur Rubinstein, referring in his Foreword to "Arthur Hedley, the latest English biographer of Chopin", goes on to say that "even Mr. Hedley was at a disadvantage . . . for he was not a native Pole". But that was just Mr. Hedley's strength; he was able to write with detachment and a sense of perspective. Moreover he was able to write in very good English, not in told-to-grown-up-children, translator's English (e.g. "Poverty stole into the happy lovers' mansard"). Moreover he used his sources critically and with a due sense of responsibility; Mr. Wierzynski is a Polish poet, and poets are not accustomed to the dull, prosaic labour of checking and cross-checking dates and facts. However, it may be admitted that he has told the story fully and on the whole pretty accurately, at a narrative level that should appeal to lady-subscribers to circulating libraries, with a maximum of picturesque background (e.g. "blood-drenched corpses borne in open carts through the streets" at times of revolution) and the bare minimum of psychological penetration.

But the chief interest of his book (as every reader of THE MUSIC REVIEW must know by this time) lies in his use of the recently produced correspondence or alleged correspondence between the composer and Delphine Potocka. Actually it does not amount to very much; he has seen only portions of it. "This writer presents at their face value the fragments to which he has had access and which can be related to specific periods of Chopin's life." But he obviously accepts their genuineness, and the problem of their authenticity will only be solved when we have access to the full text—preferably in facsimile of the originals. Hoesick knew of the rumoured existence of "a large body of Chopin's letters to Delphine Potocka" but in his published works says only that he had never managed to trace them; according to Mr. Wierzynski, he did see them at some later time. Bronarski speaks of them more than once as "known to be in existence". They were discovered (as Mr. Wierzynski relates) in the safe of a bank in Warsaw in 1945, and their owner, Pauline Czernicka, a relation of Potocka's family, gave a broadcast talk on them. Their authenticity was accepted by such authorities as Jachimecki, Glinski and Sydow, the secretary to the research commission of the Chopin Institute in Warsaw, who published a selection from them in his *Korespondencja Fryderyka Chopina* (Warsaw, 1947), and translated excerpts in English in the centennial volume published in New York in 1949 under the auspices of the Kosciuszko Foundation.

On the other hand, there are reasons for doubting. The fragment reproduced by Mr. Wierzynski (facing p. 320) looks oddly unlike Chopin's writing. Such points as the early prediction of Schumann's insanity seem almost too good to be true. The complete text is said to show chronological and other details inconsistent with known facts. That the language of the letters is sometimes coarse and indecent is not necessarily proof of inauthenticity; the same argument might have been used by a nineteenth-century biographer against the genuineness of Mozart's letters to his mother and cousin. But it is evident that the letters must be accepted with the utmost caution and it is to be hoped that publication of the full, unexpurgated text will soon enable Chopin scholars all over the world to give them proper scrutiny.

Catalogue critique et descriptif des Imprimés de Musique des XVI^e et XVII^e siècles, conservés à la Bibliothèque de l'Université Royale d'Upsala. Tomes II et III. Pp. 168 and 204. By Ake Davidsson. Upsala, 1951.

The cataloguing of the musical treasures of Upsala University was begun many years ago by the Spanish musicologist, Rafael Mitjana, by profession a diplomat and as such attached for some years to the Spanish Embassy at Stockholm. His first discovery at Upsala was a unique copy of a Venetian publication containing 54 anonymous Spanish *illancicos*, which he published in 1909, as *Cincuenta y Cuatro Canciones Espanolas del*

Siglo XVI. Two years later he brought out the first volume of this catalogue, which—owing to his death in 1921—has had to wait forty years for its completion.

Davidsson has completed Mitjana's work with some modifications of his original plan. Among other points, all musical works printed in Sweden have been left for a separate study. Volume II completes the religious music, and gives the publications of secular vocal music, dramatic music and instrumental music that can be classified by authors; volume III details the fine collection of religious and secular miscellanies chronologically, collects the contents of the miscellanies—specially valuable for the fifteenth-century *chansons*—under composers' names, and provides indices for all three volumes showing printers, works consulted, etc.

The value of this detailed catalogue to all serious students of sixteenth-century music (in particular) needs no stressing.

Johann Sebastian Bach in Thüringen. Festgabe zum Gedenkjahr 1950. By various authors. Pp. 256. (Thüringer Volksverlag, Weimar.) 1950.

A group of Thuringian musicologists have seized upon the second centenary of Bach's death as the occasion for a collection of studies of Bach's personal, family and professional connections with Thuringia. The result is comparable with E. F. Schmid's *Schwäbisches Mozart-Buch*, though that has the advantage of being the work of a single author. Nevertheless the book is much less scrappy than it might easily have been. It is divided into four main sections, each consisting of four to six chapters: Bach's younger days (*data* concerning various young Bachs at the Eisenach Gymnasium, J. S. Bach at Ohrdruf, Arnstadt and Mühlhausen), Bach at Weimar (including an interesting study of the compositions of the Weimar period by Heinrich Besseler, two chapters on the poet Salomo Franck, and a note on the Johann Jakob Ihle portrait of Bach which is reproduced in colour as the frontispiece to the book), Bach's family circle and pupils (an important study by Günther Kraft, one of the editors and principal contributor, on Thuringian *Stadtpeifer* families, a note on Anna Magdalene, an annotated list of Bach's Thuringian pupils and a short chapter, also by Dr. Kraft, on the engraver and publisher J. G. Schübler), and a series of six chapters on the branches of the Bach family at Arnstadt, Erfurt, Gehren, Meiningen, Mühlhausen and Themar.

Much of this is of genealogical or antiquarian, rather than musical interest. (Three or four of the contributions have been previously printed in local publications in connection with the Bach celebrations of 1935.) Only Professor Besseler's chapter, mentioned above, and some specifications and descriptions of organs are strictly musical. But various little biographical details are added or corrected; for instance, Terry's surmise, that Bach's copying of Frescobaldi's *Fiori musicali* in 1714–15 was done in a period of involuntary idleness, is shown to be unfounded; and to study the whole book is to sink oneself pleasantly in that earnest, industrious North German world of two and a half centuries ago in which Johann Sebastian was formed and grew to maturity. G. A.

Catalogue of the Memorial Library of Music, Stanford University. By Nathan van Patten. Pp. xii + 310. (Stanford, California.) 1950.

This noble and well printed volume lists the Music Library which was presented by Mr. and Mrs. George T. Keating of Los Altos, California, to the University of Stanford "In memory of the Stanford men and women who made the supreme sacrifice in world war II". And a princely gift it is indeed. The catalogue contains 1,226 numbers, and the collection may in some respects be considered unique. It contains not only a substantial number of autographs of the great—and many lesser—composers from the seventeenth century to the present day, but also a large amount of printed music of which, as the preface states, "most are either association copies or copies inscribed by the composers". If the copies are not inscribed, they have in most cases letters in the composer's handwriting, short musical autographs, or fragments of compositions in manuscript. This seems, at least for music libraries, a very unusual way of collecting. In addition to Mr. and Mrs.

Keating's gift, some contemporary composers, e.g. Stravinsky, and a number of American authors have given autographs or inscribed copies of their works to the library.

It is not possible to give here a detailed description of the contents of the Memorial Library, but in the first place a few of the most important original manuscripts must be quoted:

- Henry Purcell: *Te Deum* and *Jubilate*, 1694, 44 pp. (This was No. 299 in the Arthur F. Hill sale at Sotheby's in 1947.)
 Alessandro Scarlatti: *La sposa de cantici*, an oratorio, c. 1710, 219 pp.
 Joh. Seb. Bach: Four dances (Suite in F major), from the Manfred Gorke Collection.
 W. A. Mozart: The *Lodron Concerto* (K. 242) for three pianos, MS. written by Leopold Mozart, corrected by Wolfgang, 141 pp., cf. Köchel-Einstein, p. 309; and
Le Nozze di Figaro, 3 pp. of Recitativo, "Tutto è disposto", from act IV, 23 bars, missing from the autograph full score in Berlin. Cf. Köchel-Einstein, p. 623.
 L. van Beethoven: *Elegischer Gesang*, Op. 118, 1 p.; and
In questa tomba oscura, 4 pp. (cf. Nottebohm, p. 180).
 Franz Schubert: 1. *Das Lied im Grünen*, Op. 115, No. 1, 5 pp.
 2. *Gesang der Geister über den Wassern*, Op. 167, 8 pp.
 3. Overture, *Die Zauberharfe*, 18 pp.
 Robert Schumann: *Drei zweistimmige Lieder*, Op. 43, 10 pp.
 F. Mendelssohn: *Sinfonia IX*, an early work (1822-23) for string orchestra, 30 pp.
 C. M. Weber: Parts of act II of *Oberon*, 49 pp.; and
Lieder und Gesänge, Op. 66, 12 pp.
 Joh. Brahms: 1. *Tragic* overture, Op. 81, 56 pp.
 2. Hungarian Dances 1-3 (full score?), 33 pp.
 3. Song, Op. 32, No. 1, 3 pp.
 Rich. Wagner: Important letter of 14 pp. to Aug. Röckel, dated Zürich, 25th January, 1854 (the catalogue gives a full English translation, filling 11 pp. in small print, and a plate).

It is remarkable that the library is in possession of the complete autograph full scores of two of the most popular operas of all times:

- Friedr. v. Flotow: *Martha* (1847); and
 Pietro Mascagni: *Cavalleria Rusticana* (1890);
 and a further famous opera of the classical period:
 Luigi Cherubini: *Médée* (1797).

Of Mascagni we find also the almost complete original MS. of the vocal score of *L'Amico Fritz* (1891).

A few further complete MS. scores may be added:

- Jacques Offenbach: *Un mari à la porte* (Operetta, 1859).
 Jules Massenet: *La terre promise* (Oratorio, 1897-99).
 Igor Stravinsky: *Danses concertantes*. Concerto for small orchestra (1948, presented by the composer).

Amongst other composers, of whom less remarkable MSS. (mostly short works of 1-2 pp., sketches, fragments and letters) are listed, only a few names can be given, in alphabetical order: Berlioz, Boieldieu, Bruckner, Chopin, Cimarosa, Debussy, Donizetti, Durante, John Field, César Franck, Glinka, Gounod, Händel, Haydn, Lanner, Padre Martini, Meyerbeer, Paisiello, Puccini, Ravel, Rossini, Saint-Saëns, Sibelius, Joh. Strauss, Rich. Strauss, Sullivan, Verdi, Hugo Wolf, etc.

Besides this imposing number of autographs, there are many printed full and vocal scores of operas of the eighteenth to the twentieth centuries, and much other music, nearly all of it, as mentioned before, with authors' inscriptions, or with inserted letters and musical fragments in the composer's handwriting. The library is especially rich in works by French and Italian composers of the nineteenth century, such as Gounod, Massenet and Mascagni.

The lay-out of the catalogue is on the whole very good and the descriptions accurate, although it might have been advisable to separate the MSS. from the printed music (as was done in a few cases); this would have made perusal much easier. Many interesting details, often of considerable length, are given in this *Catalogue raisonné*, on which Professor van Patten and his collaborators must be congratulated.

As always in large catalogues (your reviewer knows from his own experience that this is inevitable) some misprints occur, especially in titles given in foreign languages. For most of them the printers may be responsible, e.g. that on p. 221, between No. 870 and 871 the heading "L. E. E. REYER" is missing; this causes Reyer's works to appear under Max Reger's name! George Thomson, Edinburgh, the well-known publisher of Scots, Welsh and Irish Songs, is twice spelt "Thompson", and for Nos. 1039 and 1040 it must of course read *Le sacre* (not "*La sacré*") *du printemps*.

There is one detail in which the way of cataloguing this rich collection seems unsatisfactory—the quotation of sources and references. If sources are to be given at all, it is necessary to have a plan and to use, if possible, the most recent books of reference. The source given for by far the greatest number of entries is "Wotquenne", i.e. his *Catalogue de la Bibliothèque du Conservatoire Royal de Musique de Bruxelles*, 1898 ff. This catalogue is now rarely quoted, as, though good in parts, it is very uneven and also difficult to handle. Furthermore, Wotquenne published several famous thematic indices, of which one is for Gluck's works (Leipzig, 1904). Every musicologist or music-bibliographer supposes that, if a "Wotquenne" number is given to a Gluck opera, this must be related to the Gluck Catalogue. As an example of how erratic the Stanford references are, I give the five Gluck operas of which there are copies in this library with their references:

- No. 369 *Armide*—Eitner IV, p. 284; Wotquenne 1595.
- 370 *Artamene*—Hirsch IV, 1566; Wotquenne 5420.
- 371 *Iphigénie en Aulide*—Eitner IV, p. 285.
- 372 *Orfeo ed Euridice*—Wotquenne 2112.
- 374 *Orphée et Euridice*—no reference given.

Now all these operas and at least 90 per cent. of the other operatic full scores are to be found in Eitner, Sonneck, Barclay Squire (British Museum), Hirsch II (and IV) and a few more reference books and catalogues. For a young American library, where perhaps not all the works quoted are available so far, the best and safest course would have been to make regular use of O. G. T. Sonneck's excellent catalogues of full scores of dramatic music in the Library of Congress. The frequently occurring quotation of "Wolfheim" is quite useful for antiquarian catalogues, but not for public libraries, as the catalogue of this fine collection was a sale-catalogue, and it is difficult or frequently impossible to find out where his copies have gone. And as to quoting old Fétis, who appears in some cases, he is definitely out of date for bibliographical purposes, in spite of other merits of his dictionary, of which the first edition was published in 1833–34, the second in 1860–65! Some booksellers still saddle this old war-horse, as the old gentleman is very obliging in using epithets such as "*très rare*" or "*d'une rareté inouïe*", often in cases where by now dozens of copies are known. It is a pity that Loewenberg's invaluable *Annals of Opera*, 1943, seems to have escaped the compilers' notice; they would have found e.g. that the first performance of Rossini's *Barbiere* was neither on 5th February, 1816 (Grove), nor 26th December, 1816 (Wotquenne), but on 20th February, 1816. Excellent plates of some of the outstanding items adorn this fine volume.

P. H.*

Harmony and Composition for the Student and Potential Composer. By Alex Burnard. Pp. 233, music examples. (Angus & Robertson.) 1950. 30s.

The first thing I look at is the music. What sort of examples does the author take, from which composers, and do they make points of style? When the title says Harmony,

* Paul Hirsch completed this detailed review shortly before his death. MR has lost a much-valued friend and adviser who was also a frequent contributor. In a future issue we shall publish a paper entitled "Contemporary English Editions of Beethoven", compiled jointly by Paul Hirsch and C. B. Oldman.—[ED.]

whose harmony? Harmony does not exist, from a didactic point of view, by itself—though the majority of examinations make students believe so, and write in an idiom that bears no relation to music whatsoever; harmony is what a composer makes it. Then again, where the author furnishes his own examples as subjects for exercises, how convincing are they as tunes—most examination subjects are hopeless in this respect—and what style are they in? The answer generally is, examination style which is no style at all.

Dr. Burnard's book is something of a compromise in these respects. He does quote the Masters on certain points, particularly Bach and Brahms, but not as copiously as one could wish. In the later stages he brings his citations as near to the present day as Vaughan Williams and Walton, and the instruction becomes considerably more interesting and valuable, as he elucidates Bach's word-setting and chorale-harmonization, or as he expounds post-Wagnerian chromatic harmony (there is an eloquent harmonization of the *Vicar of Bray* in the manner of Percy Grainger, to whom the treatise is dedicated).

It is possible to argue that the rudiments of harmony are so basic that they can be explained only in the abstract, as Dr. Burnard does. But that is exactly what bores a student, for whom the cadential 6/4 remains a meaningless pedantic formula until he sees, and hears it as used by Weelkes or Palestrina, Bach or Mozart, *and is able to use it as they did*. Dr. Burnard's method of presentation is lively and enthusiastic, but he does not interest his reader in these first principles because he does not bring home with sufficient persistence their year-in-year-out application to musical art. Grieg is mentioned once in chapter II, then no proper music until the middle of chapter III, when Bach and Handel are brought in for their use of diminished intervals; by that time we are past the rudiments, and the student has given up concentrating.

The composition referred to on the title-page is presumably examination paper-work, and not musical creation which can only be taught by personal supervision, and any aid to which Dr. Burnard does not noticeably proffer. So long as musical instruction remains a means to success in examinations which signally fail to connect musical theory with musical style and so musical practice (in harmony, counterpoint and composition), we shall have to have books like this. It is by no means unenlightened, within its limits, but even the best of a worthless *genre* cannot whole-heartedly be recommended.

Joseph Haydn, his Art, Times and Glory. By H. E. Jacob. Pp. 368, music examples. (Gollancz.) 1950. 18s.

On the first page of the first chapter we come up against it: "The great composers of the past . . . would never have been able to distinguish between the squelching sound of a duck's tread and the patter of an approaching dog. This Haydn could do." If you like that method of appraising a composer's art and position in history, you will adore the positive barnyard of useful anecdotes about Haydn's dumb chums, and the technicoloured descriptions of nature (Book Five is entitled, I blush to say, "The Purple Evening"). It is easy to read, this book, if one can keep one's temper.

Those who prefer music to flora and fauna, deduction from facts to imaginative reconstructions, must be dissuaded from opening the volume, even carelessly. Of Haydn's times it presents a pleasantly naïf portrait; his art is, for the most part, evaluated through what it is not ("Haydn and Mozart did not unite church music for the gloom of a mediaeval Gothic cathedral. They composed instead for". . . etc., etc.) or through what we have always known it to be, his glory goggled at, proclaimed on the surface, denied or travestied underneath a welter of enraptured, embarrassing rusticity.

Ildebrando Pizzetti. By Guido M. Gatti. Pp. 124. (Dobson.) 1950. 10s. 6d.

This book is one of a series on contemporary composers, which includes studies of Martinů, Ravel, Roussel, Satie and Rachmaninov; a diverse assembly, none of whom are liable to be named in 1951 as leaders of new Schools.

Signor Gatti has known Pizzetti for many years and, admiring, has digested his *œuvre* thoroughly. It is a signal service he and his translator have done us, for in England

Pizzetti's music very rarely crops up—an occasional broadcast, a few gramophone records, and about two performances a year in Wigmore Hall. It is anthological music, merging all the most agreeable early twentieth-century Italian idioms into a style sometimes dull, sometimes enchanting, but always what we call "academic". He is most himself, one feels, when most restrained, most nearly classical in mood and texture. It is possible to talk of his work in this categorical manner, since that style has hardly altered at all since his twenties; Signor Gatti admits that:

"This constant unity of direction makes it impossible to point to successive phases and styles in the work of Pizzetti."

He deals briefly with Pizzetti's hardly momentous life and then discusses the works according to medium. Friendship and admiration have not made the author uncritical, though he finds more originality than I could in some of the passages he quoted—*Turandot* and cold water seemed nearer the mark. The most useful features of the book are its enthusiasm, for all that, and its emphasis on the *musical* interest of the music. Perhaps it will stimulate performers and concert societies to look further into Pizzetti and give listeners the opportunity to make a revaluation of his music; certainly it fired me with the determination to hear his middle period operas as soon as possible. The book is fluently translated (words like "emotivity" are happily rare) by David Moore, and nicely produced with Baskerville type on paper that is a pleasure to handle. W. S. M.

Modern Organ Pedalling. By C. Henry Phillips. Pp. 34. Oxford University Press. 1951. 6s. 6d.

This tutor will be found useful alike to the "beginning organist"—to use an expression derived from J. S. Bach's "Little Organ Book"—and the advanced player of many years' experience. From the opening section of the book the learner will derive all that is needed to enable him to find his way about the pedal-board without having to look at his feet. Much excellent advice is put into this chapter, which is furnished with repetition drills and exercises, as well as instruction on the rhythmical employment of both heels and toes. The advanced player will probably find an occasional opportunity to modify his own methods as a consequence of being brought into the new light which is shed upon some old problems. In the preface to the book we have it stated by Sir Ernest Bullock that the author, "the late Dr. C. H. Phillips, was a born teacher and first-rate musician who possessed an uncanny power of explanation in a simple and concise way. . . . This short book on organ pedalling admirably illustrates his teaching methods". A classified index directs the attention to such matters as "gaps; consecutive shorts; brushing; kicking; rolling; sliding; swinging; overlap; body-turn", etc.; expressions not commonly found in earlier text-books. Pictures to illustrate the teaching not only make clear the author's meaning, they also serve to indicate the trend of modernity as regards developments which are taking place along the line of physical action. In this connection Dr. Phillips acknowledges his indebtedness to the Elliford-Meers system.

The material provided for practice is excellent; and the notes thereon most useful and illuminating. A typical direction selected at random may be given. It says—"The last two notes and the following G sharp are usually found difficult at first and need some experiment with outsides and insides to find which way is better. Try drawing the foot back a little towards you so as not to foul the C sharp". On the same page we are told to "let the knee move freely at first when playing the large intervals. Do not be satisfied until you can play the exercise *legato* as marked". This is not mere theorizing, but admirable instruction based upon practical knowledge. One is gratified to observe the author's fearlessness in suggesting that many notes be played with the same foot when it is safe to do so. Indeed, one exercise of 18 bars is designed to be played throughout with one foot, whilst the other would be engaged in controlling the swell pedal for expressive purposes. An extension of this technique is found in the several excellent two-part studies which are included. It need scarcely be stated that there is always an insistence on the importance of phrasing; and the effect aimed at through the employment of varied

touches, is to gain for the student a rhythmic consciousness which will show itself in lucid and vital playing.

Modern fingering in pianoforte playing, which is based on note-grouping, has its parallel in the method under notice, and by noting the underlying chordal basis of a series of notes, a convenient pedalling will suggest itself. Dr. Phillips shows this by placing on a separate stave, below the exercise itself, the footing scheme, with "pivot-notes" duly indicated. He also emphasizes the need for the cultivation of the forward look, for intelligent anticipation is a prime necessity. The appendix is quite as important as any previous part of the book. In it scales and *arpeggios* are the main subjects of discussion; but the crossing of the feet and many kindred matters are considered; and a complete chart for the footing of scales is included. The value of the book to the aspiring organist should be great.

Organ Stops and their Use. By Reginald Whitworth. Pp. x + 117. (Pitman.) 1951.
15s.

The art of organ registration, in the current meaning of the expression, has evolved as the organ has been developed in range of power, tone colour, and flexibility of control. In earlier times it was practically non-existent, for the draw-stop action of the organ was heavy and cumbersome; of mechanical aids there were none. The organist before beginning to perform a piece drew by hand such registers as he needed, and these being set—unless an assistant was in attendance—had to suffice during the course of the composition. Thus, the only modification of tone and power available was that which was procurable by the organist moving his hands from one keyboard to another.

The English inventions of the swell by Jordan, 1712; composition pedals by Bishop, 1800; and pistons by Willis, who first used them in the organ he built for St. George's Hall, Liverpool, in 1855—together with the key-actions known as the Barker-Lever; the tubular-pneumatic; and the electro-pneumatic, all, in turn, inventions of the nineteenth century, have transformed organ playing, and given a new significance to the art of registration. Nor was the mechanical aspect of performance the only thing to show development; the tonal side of the instrument was, and continues to be enriched by many additions. Some idea of the very wide range of tone quality, varying from the most delicate voices to the grand *ensemble* of a large organ, can be gained from a "General list of organ stops found in British organs", which, together with the classifications, and the tonal characteristics as given by the author, occupy pages 22 to 30 of the book. Of the manner of their use, both singly and in combination, the author has many things to say in the various chapters devoted to the subject. He rightly insists upon the importance of the organist knowing, of the organ he is called upon to play week by week, the potentialities of every single stop, and even of some part of a stop, which may display characteristics not discernible in another section of it. He instances two octaves of an oboe stop, which, combined with a Gemshorn of four feet pitch, produced quite a satisfactory substitute for an orchestral oboe.

It is, perhaps, not always realized that the best education in the use of large organs is that which accrues from the player having spent much of his time in practice on small instruments. The need for making a little go a long way gives an impetus to experiment which will not be wasted when the privilege of playing a larger organ is given him. All organs are constructed on the same fundamental principles, a fact which becomes quite clear as the study of specifications is undertaken, and visits paid to different organs.

The modern instrument is provided with many additional couplers compared with the instrument of half a century ago; but it is a question if the possession of almost every conceivable coupler is a real advantage. It might be urged that the multiplication of gadgets, all of which themselves call for control, is a hindrance rather than a help. In carrying modern ideas to their ultimate conclusion, the Americans have an organ which for size and complication out-strips anything ever previously produced. A photograph of the console is used as a frontispiece to the book. It shows seven manuals, with variations of compass; 1,250 lever stop-keys; a great number of hand and foot pistons, and on

fewer than seven swell and *crescendo* pedals. The *crescendo* pedal is a useful addition to the organ of to-day; as are also adjustable and general pistons, both affording immediate and convenient change of tone; but the difficulty of building up tone from a *pp* to a *fff*, and back again, at a slow pace, still remains. A good approximation to the effect can only be achieved by persistent practice, in which adroit use of swell pedals, and hand registration, especially at the beginning of the *crescendo* and the end of the *diminuendo*, play their part.

In modern publications the registration of the music is frequently suggested, and will be found very helpful as a guide. It should not be accepted by the player as final, for his powers to choose a scheme better suited to the environment of a particular organ, as well as to the instrument itself, may be arrived at by careful thought. His initiative must never be allowed to remain quiescent.

The above observations have been made by one who has been stimulated by the reading of Mr. Whitworth's admirable book. In twenty-one chapters he evinces his competence as well as his enthusiasm in covering the ground from "The Action of the Stop" to an account of "The Baroque Revival". The lucid and helpful explanations of the use of "Double Touch", "Sustainers", Organ Percussions, etc., reveal the writer's intimate knowledge of these comparatively recent developments: and we welcome the chapters devoted to French and German organs, with observations in the manner of their use. The interest of the volume is enhanced by the inclusion of a number of technical drawings, and by the presence of photographs showing a variety of modern consoles. A representation of Messrs. Hill's fine organ case at the Sydney Town Hall, N.S.W., is also included.

A. C. T.

Reviews of Music

Alan Bush. Concerto for violin and orchestra, Op. 32. Arrangement for violin and piano by the composer. (Joseph Williams.) 18s. 6d.

Bohuslav Martinů: *Sinfonietta giocosa*. Reduction for two pianos by Karel Šolc. (Boosey & Hawkes.) 20s.

We can no longer complain as bitterly as we used to that music has no "contemporary idiom" but two dozen contemporary idioms. Here are two typical works, one by an Englishman, the other by an expatriate Czech, very different in content yet recognizably written in the same general style and idiom. Whether or not one likes the style, it provides a comprehensible frame of reference. It is not twelve-tone music, though Mr. Bush has some twelve-tone passages in his first movement; it owes a good deal to Stravinsky and to Hindemith's motor-rhythms; one is tempted to describe its harmonic-melodic idiom as atonal-diatonic with innumerable liberties. It is a style that suffers cruelly from the process of transcription for piano, so these perversions can only tell us that Mr. Martinů is an agreeable rattle (and can make one) and that Mr. Bush has written what is probably his best work since *Dialectic*.

"But what", some nasty-minded person may enquire, "is Mr. Bush—of all people—doing with twelve-tone music, if only in a small way?" He has prepared his defence. Just as even a Soviet composer may write very modern music, provided he clearly associates it with Fascist hyenas, there can be no objection to twelve-tone technique if it is connected with anything so nasty as the Individual Will. "In this Concerto", the composer tells us in a prefatory note, "the soloist represents the individual, the orchestra human society. In the first movement the individual strives to impose his will upon society. His failure in this attempt leads him to the inward brooding of the second movement. From this retreat the outer world recalls him; and in the finale he throws himself into the onward movement of society, contributing to its development and fulfilling himself in the process". Very ingenious. But we detect all too many traces of bourgeois formalism in that finale, and the brilliant egotism of the violin *cadenza* at the end is most disturbing. . . .

Clemens non Papa. *Opera omnia*. Edidit K. Ph. Bernet Kempers. I—*Missa Misericorde*. American Institute of Musicology, Rome, 1951.

Antoine Brumel. *Opera omnia*. Edidit Armen Carapetyan. I—*Missa L'Homme Arme*. American Institute of Musicology, Rome, 1951.

Despite the lamented death of Guillaume de Van, the American Institute of Musicology in Rome has launched two more series in its handsomely produced edition which aims at giving us the entire "Corpus mensurabilis musicae".

The edition of Clemens non Papa opens, understandably, with the parody-mass on the two related songs "Misericorde au pauvre vicieux" and "Misericorde au martyr amoureux", one a psalm-paraphrase, the other secular; it was his first published mass, issued by Phalèse in the probable year of his death, 1556. But unfortunately the two basic compositions are not appended, though Dr. Kempers promises that they "will be published soon". Dr. Kempers' name has, of course, been associated with the study of Clemens ever since he published his study of the motets nearly a quarter of a century ago; no one, in all probability, knows Clemens' work more intimately and one can wholeheartedly approve his reasoned economy in supplying editorial accidentals. But it must be said that in other respects—perhaps for reasons of economy—his editorial standard is a little lower than that set by de Van in his Dufay and Machaut series. There is no real critical apparatus; we are only told that "the original editions . . . have been chosen as the original for the present transcription" and (rather ambiguously) in the final paragraph of the Foreword that "some variants from MS Brussels 27087 and the MS Munich 40 are closer to the original" (presumably meaning the original *chansons*) "than the corresponding parts in the first edition, as for example in bar 1-5 of the first *Kyrie*, where the passage is contracted, forcing text-setting that is different from that in the manuscripts, which gives a less disputable solution". In an edition like this, we should surely be given the "less disputable solution" as well, indeed all variant readings.

Carapetyan gives no critical notes, either, for his Brumel; but he promises that they shall be published separately. (For the whole of the Brumel edition? Is this the new editorial policy?) He will have some nice collation to do, for there are four manuscript sources as well as Petrucci's printed edition of 1503. The openings of two of the manuscripts are reproduced here in facsimile: the Chigi manuscript in the Vatican library, with its famous marginal illustrations, which Carapetyan has used as his principal source, and that in the chapter library at Verona. It may be added that this *L'Homme Arme* Mass is an exceptionally fine work, at least the equal of the *Missa de beata Virgine* published by Expert.

Musica Britannica—I: The Mulliner Book. Edited by Denis Stevens. Published for the Royal Musical Association by Stainer & Bell, London, 1951.

No happier choice could have been made for the inaugural volume of the Royal Musical Association's "National Collection of Music". The wonderful cross-section of English music in the middle of the sixteenth century preserved in Thomas Mulliner's commonplace book has long been known to scholars, from Sir John Hawkins onward, and some of the numbers have been published in modern notation, notably the twenty-two pieces ascribed to John Redford printed in the appendix to Pfatteicher's book on that composer (Kassel, 1934: published in Germany but written in English). But it was high time for the whole collection to be made generally accessible and, now that it has been done, all concerned are to be congratulated on the standard of production and editing.

Mulliner noted down pieces of all kinds: organ compositions on plainsong themes, freely conceived instrumental compositions, popular songs, part-songs, even a dance or two. But although he wrote everything on two staves, by no means all the compositions are unmistakably keyboard pieces—either for organ or for virginals—or keyboard arrangements of vocal pieces. Two of the best known things in the book—Richard Edwards' "In going to my naked bed" and Taverner's "*In nomine*", the first of all "*In nomine*s", from the *Benedictus* of his Mass *Gloria tibi Trinitas*—are simply condensed

vocal scores, not keyboard transcriptions. Similarly the "Fansye" by Newman—I believe the earliest known English "fancy"—suggests that it is a reduced score of a piece for three viols.

The composer who bulks largest in the Mulliner Book, both numerically and in artistic stature, is Redford; in addition to the twenty-two pieces actually ascribed to him, Mr. Stevens has been able, by collation with other sources, to identify three anonymous pieces as his and he conjectures Redford to be the composer of nine others. Tallis comes next with eighteen compositions, Blitheman third with fourteen and a conjectural fifteenth. Other composers are but meagrely represented: Taverner, for instance, only by the above-mentioned "*In nomine*".

Mr. Stevens' editing is generally admirable. He tells us exactly what he has done in transcribing. He provides a textual commentary and a concordance with other manuscript sources and printed editions. But why has he omitted the eleven cittern pieces at the end of the book? Doubtless he will tell us in the commentary which is "to be published later in a separate volume". There, too, he will have an opportunity of defending his suggestions of over-generous *musica ficta*, surely the heaviest shower of accidentals since Riemann's day, though a harmless shower since their editorial provenance is never left in doubt.

Musica Britannica II—Matthew Locke and Christopher Gibbons: *Cupid and Death*. Edited by Edward J. Dent. Published for the Royal Musical Association by Stainer & Bell, London, 1951.

Musica Britannica III—Thomas Augustine Arne: *Comus*. Edited by Julian Herbage. Published for the Royal Musical Association by Stainer & Bell, London, 1951.

Our new "National Collection of Music" follows a well-directed course; here are two British "monuments" from the mid-seventeenth and mid-eighteenth centuries, that may stand without shame beside any foreign *Denkmäler*. Parry (*Oxford History of Music*, Vol. III) recognized the importance of *Cupid and Death*: "a very interesting example of a . . . characteristically English form of art", though he naturally emphasized that it was "the most *ingenuously* characteristic masque which survives", and, while he devoted five whole pages to description of and quotation from the music, he had to quote the end of Mercury's last solo as "a highly characteristic example of the childish experiments in ornaments with a realistic intention which are so often met with in the English music of this time". The spirit of Locke might have retorted that the "childishness" of a little semiquaver passage on "glide" or even of an unmotivated but effective *cadenza* on "to" is less reprehensible than the hurried and careless copying of the whole passage with a two-sharp signature which, as appears from Professor Dent's edition, should not be there at all. Moreover, as Professor Dent remarks in his preface to the score, it is clear that Parry had never bothered to consult the printed editions of the play "and was quite unaware of what it was about". So, for that matter, was Ernest Walker, whose passage on the work in his *History of Music in England* seems to be based on Parry rather than on direct acquaintance with the music. Thus was musical history written in England in the first decade of the century!

It was Dent who first described and valued *Cupid and Death* adequately in his *Foundations of English Opera* in 1928 and it is highly appropriate that he should now have been enabled to give us this admirably edited score, with preface, facsimiles of the autographs of both composers, and critical apparatus. It is typical of Dent's outlook that, where Parry saw only "characteristic childishness", he recognizes "great originality and vocal effectiveness" in the "long stretches of *melisma*". Further: "It will be noted that Locke almost invariably places these florid passages on monosyllables of no importance, such as the articles 'a' or 'the', and never on a word of dramatic significance, as is the usual practice of Italian and German composers". Precisely. If you want to vocalize, vocalize on a word that can be smothered without loss. The man who set his *cadenza* on "to" was not such a dunce after all.

Arne's setting of *Comus*, in John Dalton's adaptation, does not get even a passing mention from Fuller-Maitland or Hadow in the *Oxford History*. Walker mentions it only in passing, to single out the Second Spirit's song, "Nor on beds of fading flowers"—he misquotes the first word—as "of a singularly charming delicacy". The song is certainly an outstanding number but the whole score, if not a work of genius, abounds in felicities and one can well understand its immediate success in 1738 and its survival, if in a mangled form, for more than thirty years. *Comus* cannot claim to be as important historically as *Cupid and Death*, but it is a fine piece of late baroque English music and, as such, well deserves its place in *Musica Britannica*. Mr. Herbage has produced an excellent edition with full collation of sources, etc. and, with Professor Lewis, is to be congratulated especially on a *continuo* realization that beautifully maintains Arne's style.

G. A.

Francis Chagrin. *Helter Skelter*, a comedy overture for full orchestra. Miniature score. (Augener.) 6s.

A bright, spruce, neatly-contrived piece, in a slick Paris-London modern idiom, its wit offset by luscious if light-hearted sentimental interludes. It will find its way quite happily into programmes of light music for large orchestra though the ideas are not so distinguished that I can safely prophesy a glorious career for it in symphony concerts.

W. S. M.

R. Vaughan Williams. *The Sons of Light*. Vocal Score. (Oxford University Press.) 4s.

This cantata for chorus and orchestra was composed for the Schools Music Association of Great Britain and first performed in May last year. The text, by Ursula Wood, is a kind of fantasia on pagan astrology with sideways glances at the book of *Genesis*. The first of the three sections (the music is continuous) is divided equally between sun, moon and stars; the second rehearses the signs of the Zodiac in order, four lines of rather clotted phraseology being allotted to each; the third is entitled *Messengers of Speech* and deals vaguely with man's relation to the "sons of light", while evidently planned to facilitate the return of music from the first movement. The lack of definition in the design of the poem, combined with an excess of detail (especially of adjectives) in some of the descriptive passages, hardly helps the composer.

The music cannot be ranked with the best of Vaughan Williams, who has perhaps fallen between two stools. The inevitable limitations of school choirs draw him in the direction of a hearty simplicity, against which the occasionally acrid harmony of the orchestra seems to rebel. He avoids the dangers of a four-square stodgy texture, but only by hinting that he would really be happier if allowed full freedom in the choral writing. Not that this is wholly unadventurous. The use of canon, especially in the beautiful moon section of the first movement, and of compound rhythms is often most happy. But, due perhaps to the emotions released by the subject, much of the music suggests an attempt to recapture the mood of certain earlier works, particularly *Job* and *Sancta Civitas*, with one hand fettered. The Zodiac movement starts many a promising hare, but the episodic nature of the text unfortunately inhibits their pursuit. The cantata, for which orchestral material is available in three forms (full orchestra, reduced orchestra, strings and pianoforte), plays for 25 minutes.

Denis ApIvor. *The Hollow Men*. Vocal Score. (Oxford University Press.) 10s. 6d.

T. S. Eliot's poem is set for baritone solo, male voice chorus and orchestra (including two saxophones, piano, three percussion players, three trumpets and three trombones, but no horns and only single woodwind). It is a tough nut to crack, and while Mr. ApIvor does a good deal of splintering it is doubtful if he extracts the kernel (if there is one). The idea of taking a characteristic poem of the disillusioned twenties and projecting it at the even less disillusioned fifties has a certain aptness and piquancy, but the

musical result is curious. The opening phrase, a satirical misquotation on muted trumpet of "Here we go round the mulberry bush", at once challenges comparison with *Façade*. The very appropriateness of this, both to the poem and the period, is in the long run a stumbling-block, for it suggests flippancy and *pastiche* rather than the savage irony that is surely required. The music has a suitably harsh and bitter harmonic flavour, accentuated by the scoring (to judge from the indications supplied), but it lacks more positive qualities. The idiom is eclectic; there are touches of jazz, all manner of percussive effects, orchestral interludes of ungainly length, and towards the end an excessive dependence on the spoken word. As almost always, this device appears a confession of weakness. The composer is unquestionably talented, and the stuntishness of the score can be justified by the context, but its effect is negative. So in a sense was *Façade*, which served its purpose in releasing the later Walton; perhaps *The Hollow Men*, though it lacks the incisive wit of *Façade*, will do the same for Mr. ApIvor.

Herbert Murrill. Sonata for treble recorder (or flute) and harpsichord (or piano). (Oxford University Press.) 4s. 6d.

This is the complete antithesis of the Denis ApIvor work reviewed above. Despite the archaic implication of the chosen instruments it is contemporary in feeling and wholly unmarred by self-conscious *pastiche*. The tonality is a clear G major. The scale is small, perhaps too small: the initial *Largo* comprises a mere 20 bars, and the duration of all four movements is only 5½ minutes. The ideas would certainly bear fuller development, though Mr. Murrill's refusal to run the risk of overburdening them is as refreshing as the complete absence of rhetoric. The English and French traditions are here very happily married. The finale opens with a *fugato*, presently varied by a charming version of the subject in augmentation; this dry statement gives no idea of the delightful musical effect. The title may give offence in solemn circles, which would doubtless prefer Sonatina or even Sonatinetta.

E. J. Moeran. Songs from County Kerry, collected and arranged for voice and piano-forte. (Augener.) 7s. 6d.

These seven songs, we are told in a note of the composer's, are taken from a much larger collection noted down at odd times between 1934 and 1948. They are a charming group, racy in word and melody, and supplied with accompaniments as tasteful and sensitive as we should expect from Moeran. Perhaps the pick of them is *The Dawning of the Day*, an exquisite nature piece; the beautiful tune is set with perfect economy of means. Semiquaver arpeggios give the right salty touch to *The Roving Dingle Boy*, an exceptionally happy story (in every sense) of the sailor who left his sweetheart behind and six months later sent home her fare to Philadelphia. *The Tinker's Daughter* depends largely on its words, which have a deliciously suggestive obscurity. Only in *The Murder of Father Hanratty*, a narrative song doubtless recalling some historical incident, is there danger of obtrusive sophistication. Even a little harmonic spice threatens to convert the essential naïveté of this song "concerning our dear clergyman whose loss we do deplore" into a pious offering from the Women's Institute.

Arne. Sonata in B flat major, transcribed for viola or clarinet and piano by Harold Craxton. (Oxford University Press.) 3s. 6d.

The Sonata is Arne's two-movement harpsichord work ending with a gavotte. The arrangement was first published in 1931 for violin or cello and piano. The former part is now made available for viola or B flat clarinet. There is presumably no harm in this anachronism; there is equally little virtue.

W. D.

Gramophone Records

Smetana: Aus der Heimat, No. 2.

Mischa Elman, acc. Wolfgang Rosé.

His Master's Voice DA 1942. 6s. 5½d.

This very beautiful and original piece (with authentic gypsy inflections, especially in its first part) is better played by the accompanist than by the soloist. The recording is harsh and deteriorates badly towards the centres.

Chopin: Scherzo No. 1 in B minor, Op. 20.

Moiseiwitsch.

His Master's Voice C 3981. 6s. 10d.

Moiseiwitsch is an artist, but an erratic one. His on-days are memorable, his off-days strangely mediocre and sometimes slipshod. This performance falls into the latter class; so does the recording.

Brahms: Piano Quartet in G minor, Op. 25.

Serkin and members of the Busch Quartet.

Columbia LX 1217-21. 48s. 7½d.

The chief defect of this set is the lifeless, wooden recording, but the performance too has its drawbacks. The *tempo* of the first movement (marked *Allegro*) is on the slow side, so that Brahms' symmetrical phrases either fall apart or become a bore. In the *Intermezzo* the muted strings are scratchy rather than wistful—perhaps the fault of the balance which altogether is lacking in perspective; for instance the violin's middle register doesn't get much of a hearing. On the other hand the slow and best movement is wonderfully played, particularly the C major *Animato* middle section. Serkin is admirable throughout and his extensive semiquaver passages in the finale are supreme examples of how to make little fuss about doing a great deal.

OPERATIC MISCELLANY

Mozart: Die Entführung aus dem Serail, "O! wie will ich triumphiren" (act 3).

"Wer ein Liebchen hat gefunden" (act 1).

Ludwig Weber and the Vienna Philharmonic Orchestra, c. Ackermann.

Columbia LB 96. 6s. 5½d.

Tchaikovsky: Pique Dame, "Als du zum Gatten mich erkoren" (act 2).

Offenbach: Hoffmanns Erzählung, "Leuchte, heller Spiegel" (act 3).

Hans Braun and the Vienna State Opera Orchestra, c. Loibner.

His Master's Voice C 3982. 6s. 10d.

Bizet: Carmen, "Presso il bastion di Siviglia" (act 1). "Quadril! Pichel!" (act 3).

Gianna Pederzini and the Orchestra Sinfonica dell'EIAR, c. Tansini.

Parlophone R 30001. 9s. 8½d.

Verdi: Don Carlo, "O don fatale" (act 4). Il Trovatore, "Stride la vampa" (act 2).

Ebe Stignani and the Orchestra Sinfonica dell'EIAR, c. Parodi.

Parlophone R 30018. 9s. 8½d.

Donizetti: L'Elisir d'Amore, "Udite, udite, o rustici" (Dulcamara's aria—act 1).

Luciano Neroni and the Grande Orchestra Sinfonica della Radio Italiana, c. Simonetto.

Parlophone R 30019. 9s. 8½d.

Benedict: Carnival of Venice.

Donizetti: Lucia di Lammermoor, "Ardon gl'incensi" (act 3).

Marimi Del Pozo and the Philharmonia Orchestra, c. Braithwaite.

His Master's Voice C 3967. 6s. 10d.

Alfano: Risurrezione, "Dio pietoso" (act 2).

Cilèa: L'Arlesiana, "Esser madre è un inferno" (act 3).

Pederzini with the Orchestra Sinfonica dell'EIAR, c. Tansini.

Parlophone R 30020. 9s. 8½d.

Musically speaking the pick of the bunch is the *Entführung* disc; Weber is a fine singer and the orchestral accompaniment is in a better class than most. Unfortunately the recording is liable to blast at anything above a mild *mf*. Little of *Pique Dame* is available on the gramophone, but we can't be very grateful for this issue of "*Als du zum Gatten mich erkoren*"; Hans Braun's singing is utterly undistinguished, the orchestra lifeless. Braun's rather lugubrious voice does nothing to alleviate the dreariness of the Offenbach *aria* which is this disc's coupling. Pederzini's stylish and temperamental *Carmen* fragments (both disappointingly brief and inconclusive) are better and Stignani's "*O don fatale*" is a first-rate performance. Her "*Stride la vampa*" almost deserves top marks were it not for a slight rhythmic indeterminacy which takes the edge off an otherwise vital performance. Quality takes a steep musical dive with Dulcamara's *aria* from *L'Elisir*. Neroni has a magnificent voice but is so anxious to prove that he can act that the music is well-nigh obliterated by a sound-track of guffaws and vocal grimaces. I doubt very much whether this kind of buffoonery, even when sanctioned or demanded by the composer, really comes off outside the opera house. It needs to be seen to be believed. My spirits revived somewhat at the prospect of hearing Benedict's air. Alas, I was disappointed. In its first few orchestral bars my single historical oddity set a standard of triteness which no self-respecting musical comedy could ever achieve—even by accident. To make matters worse the ghastly piece is really very well sung. Del Pozo lavishes her undoubted talents on a more worthy object in the Donizetti *aria* which is the Benedict's vastly superior partner. We descend to a remarkable zero with Alfano's "*Dio pietoso*" and Cilèa's "*Esser madre è un inferno*". Both are straight out of the Puccini factory (Alfano was responsible for the completion of *Turandot*: it seems he has gone on re-writing Puccini in his own operas ever since). Half an inch of either side of this record will expose (to those with ears) what a supreme master Puccini was and how trivial are all his imitators. The pity of it is that so many who despise Puccini are only acquainted with bad copies of his style and wouldn't recognize the original if they heard it.

D. M.

Mozart: Così fan tutte—act 2: Recit. "*Ei parte!*", and *Aria: "Per pietà"*.

Sena Jurinac and Glyndebourne Festival Orchestra, c. Busch.

His Master's Voice DB 21120. 9s. 8½d.

Bellini: Norma—act 1, *Cavatina*.

Maria Callas and Orchestra Sinfonica di Torino della Radio Italiana.

Parlophone R 30041. 9s. 8½d.

Wagner: Die Walküre: act 3 complete.

Sigurd Björling, Astrid Varnay, cast and orchestra of Bayreuth Festival, 1951,
c. Karajan.

Columbia LX 1447-54. 97s. 3d.

Tristan und Isolde—act 2: *King Mark's address*, and act 2: "*Todt den Alles*".

Ludwig Weber with Elisabeth Schwarzkopf and the Philharmonia Orchestra,
c. Schuchter.

Columbia LX 8892-3. 19s. 5d.

Saint-Saëns: Sanson et Dalila—act 1: "*Printemps qui commence*", and act 2: "*Mon cœur s'ouvre à ta voix*".*

Blanche Thebom and London Symphony Orchestra, c. Braithwaite.

His Master's Voice DB 21263. 9s. 8½d.

* Strongly recommended.

Verdi: La Forza del Destino—act 2: “*Viva la buona compagnia!*”.
Parlophone R 30035. 9s. 8½d.

Recit. “*Son Giunta!*” and Aria: “*Madre, madre, madre, pietosa vergine*”.
Parlophone R 30036. 9s. 8½d.

“*Or siam soli*” and “*È l'amante?*”.
Parlophone R 30037. 9s. 8½d.

“*Sull'alba il piede*”, and “*Il santo nome di Dio*”.
Parlophone R 30040. 9s. 8½d.

Act 3

“*Amici in vita*” and “*E s'altra prova renvenir potessi?*”.
Parlophone R 30038. 9s. 8½d.

“*Lorchè pifferi e tamburi*”, and “*Rataplan, rataplan*”.
Parlophone R 30039. 9s. 8½d.

Caniglia, Stignani, Masini, Nessi, Tagliabue, Meletti and Pasero with Chorus and
EIAR Orchestra, c. Marinuzzi.

Both the Mozart and Bellini *arias* are acceptable without being especially praiseworthy. Miss Jurinac finishes the *recitativo* with a low B flat of only approximate pitch. Blanche Thebom's singing on the “Samson” record represents the finest issue ever made of this hackneyed coupling and it is also, by far, the best solo operatic record we have had in many months. In King Mark's address we get what is probably the dullest patch from the whole of *Tristan* handled competently. We cannot believe that anyone should want these well-made records—though we know we are wrong.

The records of act 3 of *Die Walküre* convey enough for us to guess at the quality of the 1951 Bayreuth production, but they are not satisfactory records.* To mention two major faults; the turn-overs might have been devised by Torquemada and the microphones were ill-placed on the stage. In his final invocation to Loge, Wotan, with Björling singing finely throughout, wanders upstage and, as a consequence, where his voice should gain in power it trails off. In the closing *Fire Music* the brass *leit-motifs* drown completely the flames from the strings. At the present price of records we estimate that a complete *Ring* would cost about as much as a trip to Bayreuth; we recommend the latter if this is to be the settled standard on records.

Presumably the Verdi records were made in the studio; compared with the *Walküre* set they provide an object lesson, for the balance throughout is perfect and in sharp contrast to the messy results achieved at Bayreuth. Reference to the score arranges the present tantalizing issue as follows: R 30035, R 30036, R 30037, R 30040 and R 30029 (received months earlier (!) and reviewed elsewhere) if played in that order are a continuous rendering of most of act 2, beginning just before the *Ballata* and missing, only the opening chorus, Preziosilla's patriotic *aria* and the Pilgrims' prayer. Parlophone might take a hint and complete the act. This they probably cannot do for act 3, for between the battle scene and finale, covered by respectively R 30038 and 39, there are cuts which will be difficult to fill in. There is not space to add a full appreciation of the records, which are quite first-class. Pasero sings the noble music of the Father Superior, Stignani, that of the gipsy and Caniglia the part of Leonora, all in the best Verdi tradition. “*Rataplan, rataplan*” from the chorus deserves perhaps the highest of the praises this set will surely earn. For the Verdi student, *La Forza del Destino* has a lot to tell; with much of the uninhibited vigour of the *Rigoletto* era there goes also more than one idea germinal to *Otello*—a truly fascinating set to anyone who loves opera and Verdi.

* Columbia have issued a long-playing version in the United States. Let us hope it is an improvement from the engineering standpoint [ED.]

*Scarlatti: Sonata in A, Longo 45, and Sonata in F, Longo 119.**

K. Long.

Decca M 676. 5s. 9d.

*C. P. E. Bach: Sonata in A minor.**

The Collegium Pro Arte.

His Master's Voice DB 21304. 9s. 8½d.

Beethoven: Sonata in G minor, Op. 13 ("Pathétique").

Solomon.

His Master's Voice C 4117-9. 20s. 6d.

Sonata in C sharp minor, Op. 27, No. 2 ("Moonlight").

Friedrich Gulda.

Decca AX 561-2. 19s. 5d.

Chopin: Sonata in B flat minor, Op. 35.

Horowitz.

His Master's Voice DB 21312-4. 29s. 1½d.

The pick of the piano performances above is, without any doubt, Miss Long's Scarlatti. Buyers might like to know in advance that Longo 119 is the "Cuckoo call" Sonata, one of the most endearing. Also starred is the *Pro Arte* performance of the *A Minor sonata a trio* of C. P. E. Bach, a lovely little growth from John Sebastian's first generation seed.

Compared with other needs in the recorded piano repertory, neither Op. 13 nor Op. 27 of Beethoven should be required, still again, for some long time and as it happens the two present issues leave things exactly as they were. Solomon himself was nodding whilst Gulda's record is technically bad, with noisy surfaces, awkward distribution of the sides and recorded hum. Nothing good can be said of Horowitz' Chopin, which sounds like a concerto with the orchestra missing—*bravura* playing of non-*bravura* music—all power and no poetry. What, as his countrymen would say, gets into this pianist on his off days?

Rossini: La Cambiale de Matrimonio—Overture.

Royal Philharmonic Orchestra, c. Beecham.
Columbia LX 1458. 9s. 8½d.

Brahms: Academic Festival Overture, Op. 80, and Hungarian Dances No. 17 and 18.*

London Philharmonic Orchestra, c. Boult.
His Master's Voice DB 9670-1. 19s. 5d.

*Verdi: Luisa Miller—Overture.**

Philharmonia Orchestra, c. Markevitch.
His Master's Voice C 4097. 6s. 10d.

Strauss: Feuersnot—Love Scene.

Royal Philharmonic Orchestra, c. Beecham.
His Master's Voice DB 21301. 9s. 8½d.

Stravinsky: The Fire Bird—Suite, and Circus Polka.

L'Orchestre de la Suisse Romande, c. Ansermet.
Decca AX 524-6. 29s. 1½d.

The early Rossini overture includes, in the *andante* introduction, a lovely horn solo which, alone, makes the piece worthwhile. *La Cambiale de Matrimonio* has all the expected ingredients but clumsily put together; not so the early *Luisa Miller* of Verdi, which is a perfect piece of craftsmanship. Both are well played and recorded.

Sir Adrian Boult's *Academic Festival* is a splendid performance. It is unusual in the slow *tempo* at which he takes the second subject; as the work develops one sees that the

* Strongly recommended.

clarity which Boult achieves in the marvellous working-out is a reward for his strict timing. We prefer this issue above all others we know in spite of defects which include bad centre fading on the first side and a fill-up of two *Dvořák* arrangements which will not be everybody's choice.

The *Feuersnot* love scene is, unhappily, not well recorded. When all else is amplified to top ear-drum limits, the muted violin and cello passages which mean everything to the work are still only just audible. The tonal level of recording alters half-way through the first side which coarsens as it progresses, and the final massive chord on side 2 causes a lightweight pick-up to jump the grooves—a waste of wax and money.

All that need be said of Ansermet's *Fire Bird* is that he and his orchestra are playing in their best style in a recording which we cannot fault technically. Would that this perfection spread to better music.

Villa-Lobos: Choros No. 10.

Los Angeles Oratorio Society, and Janssen Symphony Orchestra, c. Janssen, and *Bachianas Brasilierias No. 2—Toccata and Aria*.

Janssen Symphony Orchestra, c. Janssen.

Capitol (LP) CCL 7504. 29s. 6d.

*Bachianas No. 5—Aria.**

Bidu Sayao, acc. celli and bass, c. Composer.

Columbia LX 1439. 9s. 8½d.

In his orchestral writing, Villa-Lobos expresses himself either in suites or in longer three-movement works which he calls "choros". (Less sincere composers would call a *choros*, if they could write one, a *symphony*.) In either form some movements may make use of solo voice or chorus, examples of which, in each case, are included in the present records. The dance means as much to Villa-Lobos as does song, and the spirit of both pervades his works—as they do the suites of Bach—a circumstance to which the composer pays due regard in the five Brazilian *Bachianas*. The *Toccata* and *Aria* from No. 2 and the *Aria* from No. 5 are well chosen. As a taster, the newcomer should buy the last of these, a finely made record with some quite remarkable singing from Miss Sayao. Not unexpectedly, much is made of eight-in-a-bar rhythms, and the *Toccata* and the final choral movement of *Choros No. 10* are exciting *rhumbas*. The Capitol LP is a well made record, but too much space is wasted.

Bach: Brandenburg Concerto No. 2 in F.

Danish State Broadcasting Orchestra, c. Wöldike.

His Master's Voice C 7848-9. 13s. 8d.

Schubert: Rosamunde—Entr'acte No. 2 in B flat, and

Ballet Music No. 2 in G.

Vienna Philharmonic Orchestra, c. Furtwängler.

His Master's Voice DB 21192. 9s. 8½d.

Berlioz: King Lear—Overture, Op. 4.

Royal Philharmonic Orchestra, c. Beecham.

His Master's Voice DB 9614-5. 19s. 5d.

Debussy: Nuages.

The Philharmonia Orchestra, c. Galliera.

Columbia DX 1754. 6s. 10d.

Johann Strauss: Wine, Women and Song, Op. 33. and*

Rezníček: Donna Diana—Overture.

Vienna Philharmonic Orchestra, c. Karajan.

Columbia LX 1402. 9s. 8½d.

* Strongly recommended.

*Waldteufel: Sur la Plage, Op. 234.**

The Philharmonia Orchestra, c. Lambert.
Columbia DX 1755. 6s. 10d.

*Virgil Thomson: "Louisiana Story".**

The Philadelphia Orchestra, c. Ormandy.
Columbia LX 8802-3 19s. 5d.

In a spirited and most realistically recorded Bach performance by the Danish orchestra we are asked to accept some imperfections in trumpet playing, and a flute which dominates the slow movement with a shrieking tone. The colossal demands Bach makes on the *clarino* permits our accepting the first of these, but we could not bear the second.

Furtwängler in his brilliance often pushes ideas to just bearable extremes; his *Rosamunde* music is handled with such consistent freakishness of tone and *tempo* that it has gone well beyond our comprehension and detailed criticism is impossible. Beecham also often taxes one's patience; his *Lear* is a large, untidy performance of large, untidy music; but we like it.

Karajan brings off a Viennese double in excellent style, so that what is one of the most banal of Strauss waltzes becomes an acceptable period piece, and Rezniček's froth has sparkle and flavour.

Sur la Plage has one of those sad little tunes that belie so many Waldteufel titles; played with grace and colour and coming at the time it did, it is a touching little bouquet for Constant Lambert's tragic grave. Altogether a lovely, nostalgic record.

The Debussy piece is given an evocative performance and a clear, pleasant recording.

Whether one knows of, or has seen Robert Flaherty's fine film, need make no difference to the pleasure taken in Thomson's music. Listened to as a *pastorale*, *chorale*, *passacaglia* and *fugue* it makes a most satisfying and coherent suite, which means that its genesis was not merely planned, but inspired. Would that more film music were thus conceived. Recording is not bad and performance eloquent.

Bach: Concerto in C major.

Edwin Fischer, Ronald Smith and Denis Matthews with the Philharmonia Orchestra, c. Fischer, and

Fantasia in C minor.

Edwin Fischer.

His Master's Voice DB 21180-2. 29s. 1½d.

Brandenburg Concerto No. 4 in G major.

Danish State Broadcasting Chamber Orchestra, c. Wöldike, and
Sarabande from French Suite No. 6.

Liselotte Selbiger.

His Master's Voice C 4073-5. 20s. 6d.

St. Matthew Passion: Aria, "Erbarme Dich, Mein Gott".

Kirsten Flagstad and the Philharmonia Orchestra, c. Süsskind.

His Master's Voice DB 21237. 9s. 8½d.

Of the two orchestral issues, the three-piano Concerto gets the better treatment in recording, but neither is near to the best that can be done. The C major Concerto is worth buying; a string *ensemble* and three pianos are a very difficult proposition from the point of view of balance and it is probable that the recording achieves as much as could be done in any concert room. Edwin Fischer's odd-side performance of the *Fantasia* is excellent in every respect. The same cannot be said of the *Brandenburg* issue; Miss Selbiger's harpsichord, neatly played no doubt, is unpleasantly reproduced. As to the main work, it compares well with the Boyd Neel-Decca issue, which was too noisy

* Strongly recommended.

though unexceptional in style. It runs a whole side longer than the Decca, in which Neel takes the long *Allegro* much faster and with a more inspiring drive.

Mme Flagstad's consummate singing makes of the *St. Matthew aria* a memorable recording; Süsskind's accompaniment might have been quieter, but the string parts are beautifully articulated.

Brahms: *Vier Ernste Gesänge, Op. 121.**

K. Ferrier, acc. J. Newmark.
Decca AK 563-4. 16s. 6d.

Debussy: *Trois Chansons de Bilitis.*

S. Danco, acc. G. Agosti.
Decca X 533. 9s. 8½d.

Bliss: *Pastoral.**

N. Evans, BBC Chorus and Jacques String Orchestra, c. Jacques.
Decca AX 565-8. 38s. 10d.

The *Four Serious Songs* are a testament from Brahms comparable with what Beethoven wrote in any one of Op. 130 to 135; but whereas Beethoven said more than we can truly grasp *via* the string quartet, Brahms tells his last message explicitly in song and he, also, writes one of his greatest works. We want to hear a modern recording of a bass singer, for whom Brahms intended his *adieu*, before deciding that Miss Ferrier's heavenly voice tells us quite all there is to tell on these very well-made records. The Debussy record is less well-made and technical faults detract seriously from Miss Danco's fine singing. Whether or not one likes the Bliss *Pastoral* depends upon whether one believes that there is an English tradition in choral music, and further that any composer who can enliven and perpetuate that tradition entirely of his own genius without looking backwards, or feeling for a "period", is doing something worthwhile. We do believe these things, admire the work and welcome so good a first recorded version as Decca have provided.

J. B.

SELECTED LPs

Bartók:	<i>Violin Concerto</i>	LXT 2574	£1 19s. 6d.
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	<i>Sonata in E flat Op. 81a</i>	LXT 2594	£1 19s. 6d.
	<i>Sonata in B flat Op. 106*</i>	LXT 2624	£1 19s. 6d.
Berlioz:	<i>Nuits d'Été Op. 7*</i>	LXT 2605	£1 19s. 6d.
Handel:	<i>Concerto Grosso in B flat</i>		
	<i>Double Concerto in C.</i>	CTL 7013	£1 19s. 6d.
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Schönberg:	<i>Verklärte Nacht*</i>	CCL 7507	£1 9s. 6d.
Schubert:	<i>Wanderer Fantasia Op. 15*</i>	LX 3059	£1 9s. 6d.
	<i>Quintet in C Op. 163*</i>	CTL 7011	£1 19s. 6d.
Villa-Lobos:	<i>Bachianas Brasileiras No. 1</i>		
	<i>Choros No. 4: Choros No. 7</i>	CTL 7014	£1 19s. 6d.
	<i>Quartet No. 6 in E*</i>		
Walton:	<i>Quartet in A minor</i>	CTL 7004	£1 19s. 6d.

OPERA

Bizet:	<i>Carmen*</i>	LXT 2615-7	£5 18s. 6d.
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* Strongly recommended.

Sullivan:	<i>The Yeomen of the Guard</i>	LK	4029-30	£3 10s. od.
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*Parsifal** (Bayreuth) LXT 2651-6 £11 17s. od.
G. N. S.

LABEL KEY

CCL: CTL = Capitol
 LK: LX: LXT = Decca

Correspondence

30 Herne Hill,
 London, S.E.24.
 17th December, 1951.

To the Editor of THE MUSIC REVIEW.

ARNOLD SCHÖNBERG

SIR.—There is much valuable information in Hans F. Redlich's obituary on Schönberg in MR's November (1951) issue; I was particularly gratified to see Dr. Redlich emphasize that Schönberg's *Harmonielehre* presents its author "as a master of lucid German prose", a great writer, in fact, as Edward Clark pointed out in his Commemoration Speech before the London Opera Guild's "Arnold Schönberg Memorial Concert" on 16th December; in view of Schönberg's idiosyncratic and unidiomatic English, many critics who, needless to say, never bothered to (or cannot) read Schönberg's German writings, have decided (in the words of Richard Capell's *Daily Telegraph* review of *Style and Idea*) that "Schönberg [was] not very good at verbal explanations. They evidently [did] not interest him greatly, or he would have taken more trouble over the language and logic of his essays". By way of a footnote, I might add here that even Schönberg's unorthodox English has its generous compensations for the artistic reader, for his reply to a *Los Angeles Times* questionnaire (1950) about the effects of emigration upon refugee composers—

If immigration has changed me—I am not aware of it. Maybe I would have written more when remaining in Europe, but I think: nothing comes out, what was not in. And two times two equals four in every climate.

—would not have been half as telling in more normal words.

The subject of Schönberg is not, however, one on which Dr. Redlich is at his best, and his article is in need of several factual as well as musical corrections. For example, it was *not* in the finale of the F sharp minor Quartet that Schönberg "first set out to create music based on the principle of tone-rows", for though the panchromatic opening of the movement does indeed show insistent successions of the twelve (little-repeated) notes within narrow spaces, the (twelve-or-less-) tone-row is not yet applied: there is no "principle" whatsoever, for it was only much later that Schönberg became aware of the principle of what he originally (in the early twenties) called—vaguely to anyone but himself—"composing with tones". The F sharp minor Quartet was composed between March, 1907, and August, 1908; but the first *preparatory* step towards the row-technique was taken as late as the end of 1914 or the beginning of 1915, when Schönberg occupied himself with a symphony (whose last part was to become the *Jakobsleiter*) that included a scherzo based on a theme of twelve notes. My point is by no means merely academic: a study of Schönberg's creative development shows beyond doubt how the dodecaphonic principle emerged, gradually and for a long time unconsciously, from his actual compositions. Theory always came *a posteriori*.

The music of the works written after 1924, says Redlich, "is organized down to the minutest thematic detail and constructed with the ingenuity of a mathematical mastermind". If this observation is to be taken, as it must by many, as a respectful pointer to the often-alleged cold constructivism of Schönberg's later music, it could not mislead further from the truth. Probably it would be embarrassing as well as fruitless to describe, in an attempt at disproof, one's own emotional experiences of the compositions Dr. Redlich has in mind (and, alas, in mind only); fortunately, however, there are, it seems to me, hard musical facts which show Schönberg's

* Strongly recommended.

"ingenious" structures to be inspired rather than induced by and from "mathematical" twelve-tone propositions. The opening of the third Quartet (1927), for instance, which belongs to Schönberg's "classical" twelve-tone period, is based on an *ostinato* figure which is repeated twelve times in its original form and consists of the row's first five notes, while notes 6-12 are, simultaneously, spent on the first two motifs of the first (sonata) subject's actual melody and on an inverting imitation of the first melodic motif in the bass: the strongest and longest possible contradiction of what Schönberg's critics consider to be his dogmatic prohibition of recurrences of notes before the row is "over". That they have not yet, to my knowledge, heard this build-up (if they ever troubled to listen to the Quartet at all) is, I submit, sufficient comment on their competence to discuss Schönberg's technique and its requirements.

Dr. Redlich states that Schönberg "completed *Moses und Aaron* quite recently", which misinformation has also appeared in the pages of *The Monthly Musical Record*: in point of fact, Schönberg died before the completion of the opera.

When, finally, Dr. Redlich suggests, in one breath, that *Wozzeck* "alone may one day represent Schönberg's own innermost striving to *distant generations*", and that "it is Berg's deeply inspired and naturally grown music that has captivated *modern audiences*" (my italics), thus identifying modern audiences with distant generations and basing his prognosis on this curious equation, he would appear to let his inability to penetrate to the *heart* of Schönberg's music get the better even of his otherwise unusual intelligence. And why, exactly, is Dr. Redlich's "fact" that Schönberg's "later works seem to be more the products of a speculative mind of demonic penetration than creations of a divinatory genius", "undeniable"? Everything *undeniable* can be demonstrated, explained, and proved. I personally stake my prestige as a critic on an emphatic denial of Dr. Redlich's pseudo-objective assertion.

Yours faithfully,
HANS KELLER.

Göttingen, den
Prinzenstrasse 1.
18th October, 1951.

To the Editor of THE MUSIC REVIEW.

JOHANN SEBASTIAN BACH INSTITUT

SIR.—The Johann Sebastian Bach Institute was founded in Göttingen on 1st April, 1951. Its task is to prepare a new Complete Edition of Bach's works in accordance with modern scientific requirements.

In carrying out this task, of such importance for the whole musical world, the Institute will inevitably be dependent on the ready co-operation of all those institutions and private persons who possess autographs or early copies of Bach's works. It therefore wishes to call upon all libraries and private collectors to support its editorial work to the utmost. Not a few valuable manuscripts have changed hands during or since the war and there is still no information about their present whereabouts; other manuscripts may still lie undiscovered among unpublished music manuscripts of the eighteenth century. Other works of Bach are still known only from the *text* and it is quite conceivable that a hitherto anonymous work may turn out to be by Bach when the texts are compared. We ask all librarians and private collectors kindly to examine their collections and send us a list of any Bach manuscripts they may have. At the same time, we would ask them to examine any *anonymous* cantatas, Passions, oratorios, etc., to see whether by chance there may be a work by Bach among them.

We should be grateful to hear of any libraries, etc., possessing Bach manuscripts which are not recorded in the relevant literature.

Yours faithfully,
ALFRED DÜRR.

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Kundry	Martha Mödl (Soprano)		Hans Ludwig (Soprano)
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